

EXTRA.



Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXIII.—NO. 23.

NEW YORK, MONDAY, NOVEMBER 30, 1896.

WHOLE NO. 874.



Born March 5, 1836.

WILLIAM STEINWAY.

Died November 30, 1896.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1253-18th.

Cable Address, "Pegujar," New York.

NEW YORK, MONDAY, NOVEMBER 30, 1896.

EXTRA.

WILLIAM STEINWAY.

MR. WM. STEINWAY, the head of the house of Steinway & Sons, died at his home, 26 Gramercy Park, this city, this (Monday) morning, at 3:30 o'clock, surrounded by his family and business associates.

A detailed review of his characteristics, his power, his influence and his personality will appear in the regular issue of **THE MUSICAL COURIER** on Wednesday morning.

This **EXTRA MUSICAL COURIER** is issued for the purpose of giving immediate information and the details of his biography, together with a sketch of the house.

Besides being the head of the house of Steinway, and exercising a vast number of official and semi-official functions, Mr. Steinway was president of Abbey, Schoeffel & Grau, Limited, which is the firm that controls the Metropolitan Opera.

WILLIAM STEINWAY, president of the world renowned house of Steinway & Sons, and distinguished alike for public spiritedness, marked ability, and purity of character, was born in Seesen, near the city of Brunswick, Germany, March 5, 1836. He came from a family of good reputation, some of whose members had served their country with honorable distinction as soldiers and magistrates.

His father, Henry Engelhard Steinway, was a successful artisan and prosperous piano manufacturer of Seesen. William was educated at the excellent and thorough schools of his native town, finishing at the celebrated Jacobsohn High School. At the age of fourteen he was proficient in English and French, as well as in German, and had already begun to display remarkable aptitude for music—a trait which, in practical America, is often looked upon as a token of weakness in a busy man, but with him was an indication of genius. At fourteen he could play the most difficult compositions upon the piano, and his unerring ear enabled him to tune the instrument perfectly, even for concert use. His father, Henry E. Steinway, was a man of active mind and extended reading and awake to opportunities; and he conceived the idea of transferring his business to the New World. In 1849 he sent his second son, Charles, to the United States to investigate. Charles returned a favorable report. After full consideration Mr. Steinway

removed his business and his family to New York city, leaving his oldest son, C. F. Theodore Steinway, to succeed him in the business in Seesen. They reached New York June 9, 1850, and became residents of a city in which they were destined to win fortune and a world-wide renown.

William Steinway, then fourteen years of age, was offered by his father the choice of a trade or education as a great musician. He preferred the former, and was apprenticed to William Nunns & Co., of 88 Walker street. On March 5, 1853, he joined his father and his brothers Charles and Henry in the founding of the house of Steinway & Sons. Father and Sons had sufficient capital to manufacture on an extended scale, but they wisely began in a small way in a rear building on Varick street, rented for the purpose. At that time many cultivated people thought no piano good which was not imported from Europe. With four or five workmen the Steinways built one piano a week, father and sons taking part as artisans in their production. William made the sounding boards. Their pianos soon attracted the attention of musicians and the public. The beauty and power and the fine workmanship shown in the instruments were recognized at once. The Steinway pianos conquered their way by their own indisputable merits, and the demand for them rapidly increased. More extensive quarters soon became necessary, and were engaged in 1854 at No. 88 Walker street. Mr. Nunns had failed and the Steinways rented the quarters he had occupied. It may be said here that William Steinway lost \$300 back wages by Mr. Nunns' failure. He forgave the debt, however, and through affection and respect even assisted Mr. Nunns with monthly contributions until the latter's death, in 1864, at the age of eighty years, thus early in life displaying the largeness of heart and unostentatious generosity of character which have always been conspicuous traits of the man.

The growing magnitude of the business now compelled father and son to resign their fascinating work at the bench and to devote their whole attention to the general management of the affairs of the rising house. It fell to the lot of William Steinway to conduct the mercantile and financial affairs of the firm; and he brought to his department an ability and force which insured the continual triumphant growth of the business. In 1859 the Steinways built their present factory on Fourth avenue from Fifty-second to Fifty-third street, taking possession in April, 1860, and in 1863, by the addition of its southerly wing, bringing same to its present colossal proportions. In March, 1865, Charles and Henry, Jr., died; and Theodore, giving up the flourishing business in Brunswick, Germany, came to New York and became a partner in the New York house. In 1866 the firm began the construction of the beautiful marble building, known as Steinway Hall, on Fourteenth street, to be used as headquarters offices for the firm and containing a large music hall with 2,400 seats, which until 1890, when the space was rebuilt for their growing business, was famous in the musical annals of the metropolis.

The Steinway piano soon began to challenge the attention of the world. After being awarded thirty-five American medals they won a first prize medal at the World's Fair in London in 1862. In 1867, at the Paris International Exposition, they won the first of the grand gold medals of honor for their perfect square, upright and grand pianos, after a close and exciting contest with the best makers of Europe. This was a remarkable success; and the Steinway system of construction thereupon became the standard with the piano makers of the world. Equally great were their successes at the Centennial Exhibition at Philadelphia in 1876, and the International Inventions Exhibition at London in 1883, on which latter occasion the Grand Gold Medal was awarded them for the supreme excellence of their pianos and their useful and meritorious inventions; and a grand gold medal was also awarded them by the London Society of Arts, the Prince of Wales being president. Not only did large orders for Steinway pianos, but distinguished honors, now pour in upon the firm from all quarters.

The Steinways became successively the court piano manufacturers to the Queen of England, the Queen of Spain, the Emperor of Germany, the Prince and Princess of Wales, and the Queen of Italy. Illustrious composers and artists bought and used their instruments, including Liszt, Wagner, Helmholtz, Rubinstein, Paderewski, Theodore Thomas, Patti, Gerster, Joseffy, and others. The public of America were conquered, and the firm prospered in fortune and reputation with each succeeding year. The completion of piano No. 25,000, made for the Czarowitz of Russia, was celebrated by the firm and its 1,000 workmen May 4, 1872. Piano No. 50,000, believed to be the finest grand ever produced by the house up to that time, was bought by Baron Nathaniel de Rothschild, of Vienna, and dispatched by the Hamburg steamer *Bohemia*, September 15, 1893. The number reached at present, July 1, 1895, is 85,000, and Steinway & Sons' Piano Works are conceded to be by far the largest establishments in their line in the world.

Henry E. Steinway died in 1871, at the age of seventy-four, and Albert Steinway, the youngest son, died in 1877. The firm has, however, admitted the grandsons of the founder to membership, one after the other, and has al-

ways retained the time-honored name of Steinway & Sons. C. F. Theodore died in 1889, and William now remains alone at the head of the house, and its only surviving founder. In 1872 the firm was compelled to establish additional works in Astoria, for the constant open air and kiln drying of 7,000,000 feet of the finest lumber for the cases of their pianos, and for making each grand piano case of bent wood of one continuous length, as also the vibrating parts of each. Model houses have since been erected, with good ventilation, pure water, perfect drainage and gas.

Always high-minded and public-spirited in the treatment of their men, the firm built a public school for 1,000 children in Long Island City in 1877; and the firm have maintained, at their own expense, in addition to the English course of instruction, which is furnished by the city, a teacher for free tuition in the German language and music. They also maintain a free circulating library and a model free kindergarten. In 1881 a public bath was built at the expense of the firm of Steinway, Long Island City, with fifty dressing rooms, and surrounding the same a fine park was opened, with a fountain of drinking water, the whole lighted by gas. The Protestant Union Church there has also been endowed by the firm, and in addition presented with the grand cathedral organ from Steinway Hall.

Besides his educational benefactions at Steinway, Long Island City, William Steinway, by his influence and pecuniary assistance, is constantly making it possible for many young people of both sexes to enjoy a thorough musical training. In his native town of Seesen he has founded six annual prizes for the best three male and three female students, and pays the annual school money for the children of no less than seventy-five parents. He has also presented that city with a lovely park, which the grateful inhabitants by official vote called "Steinway Park," besides making William Steinway an honorary citizen.

William Steinway has also, in 1894, founded two annual prizes at the New York Normal College, viz., gold watches of \$75 value each, one to be awarded to the most proficient student in German, and the other to the student showing the greatest progress in the same language. Besides a number of charitable societies and aged musicians and teachers, he is also assisting a number of schools and libraries with annual contributions in money, and has presented many educational and charitable institutes with pianos, and founded annual prizes in several other schools. The relations between Mr. Steinway and his great army of employes are most pleasant and harmonious. They are all highly skilled and intelligent mechanics, and they appreciate the fatherly care which he bestows upon them and their families. It is an important and striking fact that the success of the Steinways has put an end completely to the importation of pianos to America. It is also a remarkable fact that 70 per cent. of the pianos now exported to Europe are made by the Steinways.

The house has created a large foreign trade and is compelled to maintain its own warehouses in London and Hamburg. It would fill a goodly sized book to mention and describe the many honors and distinctions which have been showered upon William Steinway in person. Want of space prevents us from mentioning more than a few of them. In 1867, after the close of the Paris Exposition, William Steinway and his brother, C. F. Theodore Steinway, were unanimously elected members of the Royal Prussian Academy of Fine Arts at Berlin, Germany. In the same year the Grand Gold Medal was bestowed upon them by his Majesty King Charles of Sweden, accompanied by an autograph letter of Prince Oscar of Sweden, now King. They were also elected members of the Royal Academy of Arts at Stockholm.

June 12, 1892, Emperor William II., of Germany, appointed William Steinway piano manufacturer for the Imperial Court of Germany. During a pleasure trip abroad an audience was granted to him on invitation by the Emperor and Empress of Germany in the marble palace in Potsdam, September 11, 1892. The Emperor presented Mr. Steinway with his portrait and the imperial autograph. "Wilhelm, German Emperor and King of Prussia, Marble Palace, September 11, 1892," written in the presence of his guest. The Empress also wrote him an autograph letter thanking him for his gifts to the Emperor William I. Memorial Church building at Berlin. This honor was followed June 12, 1893, by the bestowal upon him by the Emperor of the order of the Red Eagle, third class, the highest distinction ever conferred upon a manufacturer. April 15, 1894, William Steinway was elected honorary member of the Royal Italian Academy of St. Cecilia, of Rome, the oldest and most renowned academy in the Old World, having been founded by Palestrina, the celebrated composer, in 1584. The diploma of membership is in itself a work of art.

Mr. Steinway has prospered in his individual fortune with the growth of the great house, which he has done so much to establish. But he has never been so closely identified with practical business affairs as to be oblivious to the public interests of the city and country in which he became a resident in 1850. Always a lover and a patron of the fine arts, he has also taken an active and successful part in public affairs, and being endowed with great physical strength and powers of endurance, as also fine orator-

ical talents, a sonorous voice and a phenomenal memory, he has been able to do much good in both directions, being especially successful when addressing large assemblages.

In 1871 he was an active member of the Committee of Seventy, appointed by the citizens of New York to bring to justice the Tammany ring of those days, which had robbed the city of millions of money.

The magnificent success of the prosecutions of William M. Tweed and his associates is now a brilliant part of the permanent history of New York city. October 29, 1886, Mr. Steinway presided at an immense meeting of citizens at Cooper Institute, which indorsed the nomination of Abram S. Hewitt for mayor. He made a splendid address and conducted the meeting with great tact and success. The triumphant election of Mr. Hewitt crowned its efforts. In 1888 he was the member of the Democratic National Committee of the United States, representing the State of New York, and a delegate to the convention which nominated Mr. Cleveland for a second term. In February, 1890, under his guidance as president, a large fair was held at the American Institute for the benefit of the German Hospital. This enterprise was a most unprecedented success. The receipts were \$118,000, and the net profits \$112,000.

In February, 1890, he was one of the committee of the citizens of New York appointed to secure the World's Fair of 1893 for New York city. At a meeting at the City Hall he opened the subscription list for a fund to secure the fair with a subscription for \$50,000. When Congress finally decided that the fair should be held in Chicago, his patriotism and liberality were exhibited by a subscription of \$25,000, which he subsequently paid toward the success of the great international exhibition held there. October 27, 1892, Mr. Steinway presided at the immense mass meeting of German-Americans at Cooper Institute, Grover Cleveland, Carl Schurz, Oswald Ottendorfer and Dr. Joseph Senner being the other speakers. Upward of 20,000 people were assembled. Mr. Steinway's speech was reported in full all over the United States, and in synopsis cabled to Europe.

In the Presidential election of 1892 Mr. Steinway was one of the democratic electors at large for the State of New York; and he was unanimously elected president of the Electoral College at the Capitol at Albany, when it met on January 9, 1893, to cast the vote of the State of New York for President of the United States. His activity, influence and ability were recognized by President Cleveland by the offer of a number of important Federal offices, which, however, he preferred not to accept. Of the grand Music Festival in New York at Madison Square Garden, June 24 to 28, 1894, he was the honorary president. His speech, made on the opening night to an audience of 30,000 people, was reproduced by the entire press of the United States.

As rapid transit commissioner of the city of New York the name of Mr. Steinway has been on every tongue in this population of nearly 2,000,000 souls for several years. The problem the commissioners have been called upon to solve is one of the utmost public importance. It is a difficult problem. A number of rival interests have presented conflicting propositions. Patient, far seeing, and patriotic, Mr. Steinway has given to them all a profound and willing study. The labors of the commission are far from being ended; but it is meanwhile the unanimous verdict of the public that the commission has been the gainer by the uprightness, ability, and discretion which Mr. Steinway has shown in its counsels. In the new rapid transit act, which became a law May 22, 1894, among other things abolishing the old commission, Mr. Steinway was unanimously reappointed by the Legislature as a member of the new commission. His compensation of \$6,250, as member of the old commission, was at once distributed by him among fifteen charitable institutions in the city of New York.

Mr. Steinway has been twice married. He lost his first wife by death in 1876. His second wife, Elizabeth C. Ranft, died March 4, 1893, while himself confined to his bed by severe illness. His married life has been a happy one. His children are George A. Steinway; Paula, wife of Louis von Bernuth; William R., Theodore E. and Maud S. Steinway.

A man of strong financial standing and of varied talents, his activities in the business world have not been confined to the labors of Steinway & Sons. He was one of the founders of the Bank of the Metropolis, and is now a director. He is also vice-president of the German Savings Bank, New York, and the Queens County Bank, of Long Island City, and a director in the Steinway Railway Company, of Long Island City, and the New York and College Point Ferry Company. He is also president of the New York Pianoforte Manufacturers' Society. His high social standing is illustrated by his membership in the Manhattan Club; the Liederkreis Society, of which he has been twelve times president; the Arion, of which he is an honorary member; the American Geographical Society, New York Historical Society, the New York Chamber of Commerce, the Royal Academy of Fine Arts of Berlin, and his honorary membership, of the Royal St. Cecilia Society of Rome, Italy. A sound, enterprising, clear headed, benevolent and versatile man and ready speaker, the metropolis is constantly the gainer by his remarkable genius.

HENRY E. STEINWAY, FOUNDER OF THE STEINWAY FAME.

A History of the House.

Henry Engelhard Steinway, of New York city, founder of the great piano manufacturing house of Steinway & Sons, was born February 15, 1797, in Wolfshagen, a small forest hamlet of the Hartz Mountains, in the Duchy of Brunswick, North Germany, and died in New York city on February 7, 1871. The original spelling of the name was Steinweg. Of the ancestors of Mr. Steinway it is known that one, a Captain Steinway, served in the army under Christian of Denmark, in "The Thirty Years' War," and took part in the disastrous battle of Lutter on the Barenberg, fought with the Imperial Austrian army under Tilly on August 27, 1626. He was severely wounded in this engagement, and being unable to accompany his command was left behind. He was a native of Pomerania, where his family and ancestors were well-known and well-to-do patricians in the fortified city of Stralsund, on the Baltic Sea.

Previous to "The Thirty Years' War," while the city of Stralsund belonged to the Hansa Union, members of this family occupied responsible positions in the magistracy. One of these, Burgomaster (Mayor) Steinway, is known in history through his heroic and successful defense of Stralsund during the siege, in the year 1628, by the Austrian forces, under the famous General Wallenstein. With the total impoverishment of this unfortunate city the family disappeared from it. Henry E. Steinway was the youngest of a family of twelve children, of whom at the age of fifteen years he was the sole survivor, all the others, as well as his father, having lost their lives in the Franco-Prussian war of 1806, the Franco-Russian war of 1812, and a shocking disaster.

The particulars regarding this latter calamity, as often repeated by Mr. Steinway, are briefly as follows: With his father, three older brothers and two hired men, he was one day, in the summer of 1812, in a forest opening several hours' walk from their village, in the direction of the ancient city of Goslar, when the party were surprised by a violent thunder shower accompanied by a most terrific hurricane. The party found shelter in a collier's hut near by, made of stakes and bark of trees.

It was near sunset when they reached this shelter, which was on the Bruchberg near the Brocken, and the tired adults threw themselves on the benches around the fireplace, where, crouched on his hands and knees, Henry Steinway endeavored to kindle the fire into a blaze by blowing into the smoking brushwood. Suddenly a blinding flash of lightning filled the hut with living fire, and almost before he had time to realize the deafening crash which followed, the young lad was stretched in a semi-unconscious state on the earthen floor of the hut.

On coming to his senses all was dark and still. His calls remaining unanswered, he felt about for his companions and found them lying motionless, stiff and almost cold on the floor of the hut. Terrified, he sought to awaken them, but only to find that they were lifeless. The body of his eldest brother still retaining some warmth, he placed his ear to his breast just in time to perceive the last faint pulsations of his heart. Almost dead with grief and fright, and scarcely realizing the full horror of the situation, he fled barefooted (having hung stockings and shoes to dry near the fireplace on entering the hut) through the wilderness to the mountain town of Altenau, where he remembered a physician resided.

With torn and bleeding feet he arrived there toward morning. His wretched state as well as incoherent tale excited the greatest sympathy. A number of men with horses and wagons accompanied him to the place of the calamity, and the six lifeless bodies were taken to his father's house. The young lad, thus orphaned and alone in the world, was destined to meet with still further calamity. His father's property, consisting of several houses, was taken in charge by the French Westphalian officers of the Crown, pending instructions from several of Henry's brothers, who in the spring of the year had marched with the West German part of the French army into Russia.

Prior to 1815, with the downfall of Napoleon, and with him of Jerome, his brother, ruler of the newly created kingdom of Westphalia, the houses had been sold and the proceeds had vanished with the French officers of the Crown who had charge of them. Henry, thus robbed, began life penniless, and was forced to earn his living by hard, ill-paid labor. When seventeen years of age he, like most of the young men of his place, answered the call to arms against Napoleon issued by the Duke of Brunswick, who fell, in 1815, at the battle of Waterloo. While in service he was for a time a member of the garrison of Wolfenbüttel, where the following incident occurred: With a fellow-soldier he was one day escorting an important prisoner—a large, powerfully built man—from the gate to headquarters, when the latter, just as the party arrived at the centre of the bridge which spans the river Oker, dropped the carpet bags with which he was burdened, and,

designing to effect his escape, plunged into the stream, which was deep, rapid, and filled with floating ice.

Young Steinway, although unable to swim, had a heroic sense of duty, and, abandoning his musket, sprang into the rushing flood after the fugitive, with whom he was grappled almost in an instant. A fearful struggle ensued. The young soldier, hampered as he was by knapsack and cloak, could only cling to his prisoner, but he managed to retain his grip despite the efforts of the other, who proved an able swimmer, to shake him off or drown him. This struggle lasted until the arrival of aid, when Steinway and his captive, both benumbed by cold, were rescued from peril, and the young soldier personally delivered his prisoner at headquarters.

A few days later, having, through his excellent constitution, recovered from all the effects of his exploit and resumed duty, he was publicly thanked by his superior officers on the parade ground in presence of the whole garrison. Young Steinway had a natural fondness for music, and beguiled the tedium of garrison life by mastering the art of playing on the cithara, having constructed during his leisure hours an excellent instrument of seasoned spruce, which was greatly admired for its superior tone. At this era the liberty breathing and heroic songs of Körner and Schenkendorf were in great vogue among the German troops, and on many occasions the young soldier musician accompanied on his instrument the chorus of a whole company of his stalwart companions. His musical memory was phenomenal, and he was able, without having had any especial musical training, to find accompaniments to any of the simple melodies of the time after having once heard them sung, and enjoyed the reputation among his acquaintances of being a musical genius.

At twenty-one years of age, having declined the post of sergeant, which was offered to him as an inducement to remain in the army, he received an honorable discharge, and quitted a life which was daily becoming more uncongenial. He lost no time in going to Goslar, where he sought to apprentice himself to the cabinet making trade. Contrary to his hope he encountered most discouraging difficulties. The trade guilds were in full sway. Five years' apprenticeship and five years' service as a journeyman were inexorably required before the workman could acquire independent action. This, at Steinway's age, was too much for him, and he decided to learn the art of building church organs, which was not subject to the hampering and "red tape" of the guilds.

He prepared himself for this work by devoting a year to cabinet making under a so-called "wild boss," and was well able at the expiration of that period to turn out his "masterpiece" as a cabinet maker, according to the requirements of the times, had he been called upon to do so. He then took employment as a journeyman organ builder, although his aspirations were to become a maker of stringed musical instruments. Taking employment in Seesen, a town containing about 3,000 inhabitants, at the foot of the Hartz Mountains, in the Duchy of Brunswick—and site of the celebrated "Jacobsohns School," founded in 1801—he formed an attachment for a beautiful young girl, who reciprocated his love.

Desiring to marry as soon as possible, he bent all his energies toward founding a home and a business. His design of beginning work in a large place was, however, defeated by the rigid requirements of the guilds, which held that where a man was born there only had he the right to enter business. Self-made business men were almost unknown in Germany at that day, for whoever attempted to rise above the narrow limits set by the guilds was considered a revolutionist and a dangerous subject; therefore Steinway was forced to succumb to this law, which had its origin in feudal times. His "masterpiece"—a costly writing desk with inlaid work and secret drawers—which he had made in his native place, had been accidentally seen by the Chief Justice of Seesen, who admired and sought to purchase it.

But a "boss" cabinet maker in a village was not allowed to make such a "masterpiece," being limited to two wooden chairs with four legs each, the ends of which when placed opposite had to cover each other exactly. Fortunately for the young workman a catastrophe occurred which settled all difficulties. The city of Seesen, in the early part of 1825, was almost totally destroyed by fire. "Bosses" and journeymen were wanted to help rebuild. Upon motion of the Chief Justice, Steinway's "masterpiece" was accepted, notwithstanding the grumbling of the old guild masters, and the young workman was allowed to establish himself at Seesen. In February, 1825, he married the young girl he loved, and on November 25 of the same year his first child, a son, who was baptized C. F. Theodore, was born.

Business flourished in a small way, and a family of healthy children soon blessed the little household. Determined that his boy should have the advantages in early life which he himself had been unable to compass, he worked nights in the construction of a piano upon which the lad was to learn to play. Being familiar with the construction of the old English and new German pianos, he combined the merits of both in a new construction, which was completed after a year's labor and was con-

sidered by its maker a superior achievement. This piano attracted great attention, and was said to have a larger and purer tone than other makers'. Needless to say, it soon found a purchaser; and now, as a natural sequence, followed what Mr. Steinway had so ardently desired—he was enabled to turn his abilities as a master workman in the direction of piano making and make it his sole business.

Being untrammelled by guilds and constantly improving his productions, he gradually built up a thriving trade among the music loving inhabitants of the Hartz Mountains. As early as August, 1839, Mr. Henry Steinway exhibited one grand, one three-stringed and one two-stringed square pianos at the State Fair of Brunswick, Germany, with the celebrated composer, Albert Methfessel, as chairman of the jury, who, besides granting him a first prize medal, bestowed the highest encomiums upon the tone and workmanship of the instruments. As his sons Theodore, Charles and Henry grew up they became skillful piano makers under their father's direction, acquiring at the same time a thorough education.

In time Mr. Steinway found himself the centre of a large and happy family, the owner of an extensive factory, with ample capital at his command; and with such a thriving trade that he was unable to meet the demand for his instruments, although he employed a number of workmen to assist him in their manufacture. His was indeed a happy home. All worked in perfect harmony, and in the evening the boys might have been seen playing, oftentimes four-handed, the immortal compositions of Mozart and Beethoven, while the sweet voices of the girls sang the beautiful songs of Schubert and Schumann. In 1843 a political event occurred which, though it eventuated in still better fortune, seemed to threaten ruin to Mr. Steinway.

In that year through Prussia there was created in the German realm the Customs Union, known as the "Zollverein." The Duchy of Brunswick entered this union, but the Kingdom of Hanover did not. In consequence Seesen, which was encircled by Hanoverian territory, was completely cut off from the rest of the world by a cordon of custom house officers. The six-octave Steinway pianos of those days cost 130 Prussian thalers, being 20 thalers more than those of Hanoverian makers. The new duty was 10 thalers per 100 pounds, being 50 to 60 thalers on one piano. Thus with one blow the business was brought almost to a standstill, for it must be remembered there were no railroads in those days and no dealers in other cities to keep a stock on hand, only local trade.

The Revolution of 1848 completely destroyed what little trade remained; and as the armies would soon need filling up, and as Charles (who was born in 1829) would shortly be liable to service, the outlook was most discouraging. The idea, which had been cherished for some time, of emigrating to America now took on new life, and one and all determined that a home in "the land of freedom" was a desideratum. In April, 1849, Charles Steinway sailed for the Western World and arrived in New York the following month. His reports home were so favorable that the whole family, with the exception of the oldest son, C. F. Theodore, who remained behind to complete the unfinished work, emigrated to the New World, leaving Hamburg on the steamer Helene Sloman in the beginning of May, 1850. This vessel was one of the first ocean propellers and it was her first trip. Instead of a direct-acting engine the vessel had a high cogwheel, which connected with the smaller cogwheel on the shaft.

On the third day out, when opposite Deal and Ramsgate, England, the large cogwheel broke with a terrific crash and the vessel came to anchor. After a delay of nine days a new cogwheel was cast at Ramsgate and the vessel continued on its way to New York, which it reached on June 9, 1850, after a passage of twenty days from England. The trip was an unusually pleasant one, as the sea from the time of leaving Hamburg to the arrival in New York was as smooth as a mirror; not a wave nor a ripple was to be seen. As the sequel proved, this was extremely fortunate, for on her third trip the Helene Sloman, encountering stormy weather, foundered in mid-ocean, happily with little loss of life. On their arrival in New York the family consisted of Henry Steinway, the father, aged fifty-three years; his wife, Julia Steinway, aged forty-six years; Charles, aged twenty-one; Henry Steinway, Jr., aged nineteen; William, aged fourteen; Albert, aged ten, and three daughters, the eldest twenty-two, the next seventeen, and the youngest eight.

The eldest son, C. F. Theodore, aged twenty-four years, remained in Germany. The Steinways, on arriving in America, set themselves to work to learn the habits and customs of the people, and to perfect themselves in the American way of piano making before beginning work on their own account. Accordingly the father and the three grown up sons worked for three years in different New York piano factories. In March, 1853, they concluded to unite and engage in business on their own account; and, employing the capital they had brought from Germany, they founded the house of "Steinway & Sons." That commencement was made with cautious modesty in Varick street, New York city, where they rented a rear building and manufactured square pianos at the rate of one a week.

The first pianos made by the new firm attracted widespread attention among professional musicians, and soon the productions of the house made great headway with the musical public. The Steinways finding their original quarters too small for them removed to more spacious ones at No. 88 Walker street, a few doors east of Broadway. When but one year in operation they scored their first success by being awarded the first premium at the Metropolitan Fair held at Washington, D. C., in March, 1854, for both three and two stringed instruments; and in the fall of the same year the Steinway pianos carried off the first prize—a gold medal—at the American Institute Fair, held at the Crystal Palace, New York.

In the following year they exhibited at the latter place a square piano constructed on a new system, which received the unanimous verdict of the jury, and was awarded a gold medal in competition with all the principal piano manufacturers of the country. This new invention may be described as an overstrung square piano, in which the newly constructed iron frame was so applied as to secure its benefits to the durability and capacity of standing in tune, while the nasal thin tone which had heretofore characterized pianos with the iron frame was done away with and a lasting tone, of full harmonious quality produced.

This new system of construction achieved so great a success that Steinway & Sons invariably received the first prize at every art exhibition in which they participated, and the new method soon became and has since remained the standard for square pianos, and is now used by all manufacturers. The business of the firm increased to such an extent that in 1858 they purchased almost all the entire block of ground bounded by Fourth and Lexington avenues, Fifty-second and Fifty-third streets, on which a model factory was erected during 1859 and occupied in April, 1860.

In 1863 it was found necessary to add the southern wing, by which the building was brought to its present colossal proportions. The architecture of the building is of the modern Italian style; it is built in the most solidly substantial manner, of the best brick, with lintel arches of the same, and brick dental cornices. The side wings are separated from the main front building by solid walls, extending from basement to roof, passageways running through them, each of which is provided with double iron doors on either side, so that in the event of a fire occurring only that portion of the building in which it originated can be destroyed.

The factory buildings proper cover twenty city lots, the whole property consisting of twenty-six lots, with a street frontage of 892 feet. The floors of the New York factory buildings have a surface of 175,140 square feet. Beneath the yard there are fireproof vaults for the storage of coal, and here are also placed four steam boilers, aggregating 340 horse power, by which the necessary amount of steam is generated for the 76,000 feet of pipe used in heating the workshops and driving a large steam engine, this in turn putting in motion the different labor saving machines.

It would require the extent of a goodly sized volume to describe the 165 different planing, sawing, jointing, drilling, mortising, turning and other machines used in this and the Astoria factory, and to elucidate their various objects; it therefore must suffice to state that, from a careful and moderate estimate, they replace the hand labor of at least nine hundred workmen, added to which they do all the hard and difficult work which formerly, to so great an extent, endangered the health, and even the lives, of the workmen employed in this description of labor.

In the meantime the warerooms had remained in Nos. 82 and 84 Walker street, these having been brought into connection with the factory, $3\frac{1}{2}$ miles distant, by a magnetic telegraph built expressly for the purpose. The improvements which had been made in such continuous succession since 1855 by Messrs. Steinway & Sons, and for which they had obtained patents, extended also to the manufacture of grand pianos. In these latter instruments an entirely new system of construction was introduced, with such unqualified success that they were very extensively used in the concert room and by musical people generally.

Theodore Steinway, in Brunswick, at the same time made pianos of the newly invented construction, on the model of those manufactured by his father and brothers in New York, and as early as the season of 1860-61 many renowned pianists performed on these new grand pianos at their concerts in Germany. Messrs. Steinway & Sons have received for their pianos, from the year 1855 to 1862, at the leading industrial exhibitions in the United States, no less than thirty-five first prize medals; and at the World's Fair, in London, in 1862, the pianos there exhibited by them received the highest recognition and were honored by the award of a first prize medal.

The New York warerooms of the firm had become the rendezvous of leading artists and connoisseurs, and were soon found totally insufficient in accommodation for the large dimensions the business had reached. In 1863 Messrs. Steinway & Sons resolved to erect new warerooms in that part of the city which promised to become the centre of New York art life; hence they selected a locality in East Fourteenth street, between Union square and the

Academy of Music (Italian opera house), on which their present magnificent marble palace was erected, and in which the pianos made by the firm are now sold.

A plot of ground in the rear of this building extending through to Fifteenth street, 100 feet in width by 125 feet in depth, was also purchased by them. While the rapid growth of the business of the firm continued unabated, great private misfortunes fell upon them, two members of the firm dying in quick succession. Henry, the third son, who had been in delicate health for several years, died on March 11, 1865, and Charles, the second son, while on a European tour, died in Brunswick on the 31st of the same month and year of typhoid fever. In consequence of those misfortunes Theodore, the eldest son, gave up his manufacturing business in Brunswick and became a partner in the New York firm; thus the business was continued by Henry Steinway, the father, and his three sons, William, Theodore and Albert, the success of their efforts being even greater than that previously achieved.

In order to satisfy a long-felt and oft-proclaimed want, and to meet the demands of the art interests of the American metropolis, the firm erected, in the rear of their marble palace on Fourteenth street (on the plot of ground previously alluded to as purchased by them), a grand concert hall, 123 feet long, 75 feet wide, and 42 feet high, with convenient seating capacity for 2,000 persons, and in addition thereto a smaller hall, seating 400 persons, separated from the large hall by sliding doors, thus allowing the two halls to be thrown as it were into one. This spacious temple of music and art, known as Steinway Hall, was built in 1866, and received its final interior decoration in 1868.

On October 31 in the former year it was formally inaugurated by a grand concert in which Parepa-Rosa, S. B. Mills and other artists, together with a fine orchestra, participated. Steinway Hall was planned and erected by the members of the firm without the aid of a professional architect. The acoustical proportions were so nicely calculated that the result has been pronounced alike admirable and unsurpassed by any other hall in existence, by the many world famed artists, lecturers and speakers who have personally tested them.

During the years 1865-6 Messrs. Steinway & Sons had paid special attention to the manufacture of upright pianos, culminating in an entirely new construction, secured by United States Letters Patent No. 35,385, dated June 5, 1866. The noble, sonorous and singing tone of these instruments, their capacity of standing in tune like the grand and square pianos, at once rendered them very popular, and from that time may be dated the growing taste for upright pianos. An immense triumph for Steinway & Sons resulted through their participation in the universal exposition at Paris in 1867. They were awarded by the unanimous verdict of the jury the first of the grand gold medals of honor for all three styles, grand, square and upright pianos.

The world's greatest composers and artists, such as Hector Berlioz, Rossini and others, pronounced these instruments unequalled, and the Steinway or American system of piano manufacture henceforth became the standard one for Europe. The Royal Academy of Fine Arts, Berlin, Prussia, elected Theodore and William Steinway academical members; the Royal Academy of Fine Arts, Stockholm, Sweden, bestowed academical honors upon Mr. Theodore Steinway, and the King of Sweden awarded Steinway & Sons the Grand Honorary Medal, which Prince Oscar (now king) of Sweden accompanied by an autograph letter, all of which the Swedish Minister to the United States duly delivered to Steinway & Sons. The Sultan of Turkey, the Queen of Spain and other illustrious personages are among the purchasers of the Steinway piano.

The Société des Beaux Arts, Paris, bestowed a grand testimonial medal and honorary membership upon Steinway & Sons; and a whole volume might be filled with the description of similar honors and testimonials. Henry Steinway, the father, who, for several years past had retired from active business, leaving its management exclusively to his sons, though he superintended the erection of Steinway Hall, died, after a short illness, February 7, 1871, aged seventy-four years.

By virtue of his abilities and his inborn strength of character, he, an orphan boy, became one of the greatest manufacturers in his special industry, not only of his own country, but of the world; and died universally regretted and lovingly remembered by all who had known him, as was evidenced by the many kindly obituaries which appeared at the time of his death. His remains were interred by the side of his sons Charles and Henry, Jr., and his youngest daughter Anna, in the family vault on Chapel Hill, Greenwood Cemetery, which the deceased had caused to be erected during 1869-70 at a cost of \$80,000. This mausoleum, built of granite, is one of the most imposing structures of Greenwood Cemetery.

Following the example of their revered father, the surviving sons industriously toiled on in their several spheres, as is shown by a number of letters patent which bear their names and proclaim their industry; and also by the further—*Atlantic Publishing and Engraving Company, N. Y.*

(Will be completed in our regular issue of December 2, 1906.)

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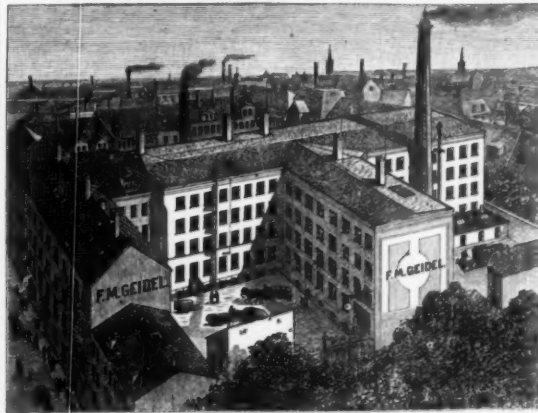
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WELL, I was overwhelmingly right with regard to the outcome of the election, and though I won no bet, not even a glass of weiss beer, over the event, I must say I am very glad of it, and offer my heartiest congratulations to any sound money man or woman who cares to accept them. And now let me return from politics to music, with the self-imposed promise that I shall not again refer to the former within the next four years from now.

Musically the week from Election Day up to to-day began somewhat tamely, but increased in interest as the week wore on, and reached its well timed climax at the end with last night's third Philharmonic concert.

The concert of Mrs. Adelina Sandow-Herms, and of her husband, the violoncellist, Eugen Sandow, I should probably not have visited at all if any other concert of more importance or interest had taken place on Tuesday night of last week. I heard both these artists last year, and wrote of them at length. Sandow is no strong man upon the 'cello, but he plays his instrument quite acceptably. His wife has not a particularly agreeable or *ausgiebige* alto voice, but she sings with taste and has a certain charm of delivery and *Gestaltungsvormoegen*, or, to translate this long German word, a power to bring out the individual traits of each *Lied* she sings.

Both artists had some novelites on their not uninteresting combined program, for which reason chiefly I went to the Singakademie, which spacious concert room I found well filled with an appreciative and generous audience.

Sandow performed a violoncello concerto in D minor by C. Eckert, once upon a time court conductor in Berlin, and the composer of several long-forgotten operas. The work I did not know, having never before heard it, and as I am always on the lookout for new 'cello concertos for my friend, the most admirable 'cellist, Louis Blumenberg, I was eager for the acquaintance of this addition to the limited solo literature for one of the most sympathetic, but also one of the most unappreciated, of solo instruments.

Well, the Eckert concerto I shall not send on to New York, as I don't consider it worth the postage, let alone the trouble of studying it. The first movement alone, which contains an allegro moderate, andante, scherzo vivace, and again andante, might have done service for a whole concerto in one movement. It is not bad, but real *Kapellmeistermusik*. Then comes a rondo à la cosaque, which contains nothing new, and at last the concerto winds up with an allegro non troppo which is banal and commonplace beyond endurance.

If therefore I cannot conscientiously advise the importation into the United States of Eckert's 'cello concerto, some of the *Lieder* by the Berlin composer critics which figured on the program may prove welcome to not a few of the American seekers after vocal novelities. For their benefit I mention the quaint Luarin, by E. E. Taubert; *Rastlose Liebe*, by Oscar Eichberg, and Harren, by Otto Lessmann.

Of Hermann Gura I wrote at length in my last week's budget. He gave his second *Lieder* and *Balladen Abend* in Bechstein Hall on Wednesday evening, before an increased audience. I stayed to hear the sixteen Gesaenge which form the immortal *Dichterliebe* cycle of Robert Schumann, and some of which one has but rare opportunities of hearing so well sung. The remainder of the program brought the following selections:

Morgenlied, op. 51, No. 5.....Alexis Hollaender
Ablösung, op. 51, No. 7.....J. Brahms
Ständchen, op. 106, No. 1.....Richard Strauss
Allerseelen, op. 10, No. 8.....F. Schubert
Schlagende Herzen, op. 29, No. 2.....C. Loewe
Wiederschein, Nachlass Lfg. 15.....	
Prometheus Nachlass Lfg. 40.....	
Der Wirthin Töchterlein, op. 1, No. 2.....	
Herr Oluf, op. 2, No. 2.....	
Der Edelkatz, op. 68, No. 2.....	
Das Erkennen, op. 65, No. 2.....	
Der Zauberlehrling, op. 30, No. 2.....	

On the same evening I heard at the lugubrious hall of the Royal High School for Music an Italian chamber

music organization, new to Berlin, which gave a concert for the benefit of the triple monument of Haydn, Mozart and Beethoven, the erection of which in Berlin has been planned for some time. I am afraid the said soirée will not much advance the present laggard state of the monumental affair, for the conservatory hall did not contain many listeners, which is all the more to be regretted as the performance of the Italian Quintet would have deserved a more general and widespread recognition.

The most important member of the quintet seemed to me to be the pianist, L. Gulli, by whom Professor Barth lately played two very promising compositions, and who is said to have been a pupil of the Hochschule. Except that he once in a while, especially in forte passages, took the wind out of his four associates of the strings by overpowering them with his concert grand piano, Gulli proved himself an excellent chamber music performer, full of intelligence and of the most refined musical taste. I felt this more particularly in the slow movement of the Brahms F minor quintet, and in the intermezzo of the Sinding quintet, though both these works, so characteristic of their respective composer's nationality, are anything but Italian. The natural suavity of the South-erners, however, toned down to some advantage Brahms' at moments too severe ruggedness, and the Northern weirdness of Sinding.

The members of the string quartet, Signori R. Fattorini, R. Zampeti, E. Marengo and C. Bedetti, gave a neat ensemble performance of Mozart's C major quartet, which delightful work was received with much applause by the small but cultured audience, of which the Hochschule students formed the by far strongest contingent.

There is no use denying the fact that Lilli Lehmann still draws in Berlin. She announces three vocal recitals, with rather heterogeneous programs, and the first one of them, last Thursday night, drew one of the largest audiences so far seen in the Philharmonie this season. I cannot explain the fact of this paying popularity of such singers as Lilli Lehmann, except on the ground that one hears so very little good singing in Berlin all the year round that people will embrace most any opportunity offered them in that direction, even if the singer be no longer in her prime. I don't want to be understood, however, in the sense as if Lilli Lehmann were no longer worth listening to. Her voice indeed has, to me at least, no longer the charm, mellowness or fullness it once possessed, but she is still a consummate artist. She knows how to hide the ravages of time, and even her lack of true passion is concealed by means of her superior musical intelligence and fine artistic instinct. The latter quality, however, did not appear outwardly, for, as usual, the lady was dressed in the worst kind of taste.

Another lack of taste became apparent this time in the selection of the novelities which Lilli Lehmann this time introduced to the Berlin public. Previously she had shown considerable musical insight in the choice of her protégés, the acquaintance of whom she took it upon herself to disseminate among her audiences. Thus she did a great deal for Bungert, who scarcely would have made his way so quickly without her. Her selections from Reinhold L. Herman and from Hans Herrmann's *Lieder* were also justifiable, although not all what the latter writes is musical gold. But this time she gave us dross in a group of six *Lieder* by one Johannes Lechner, a Berlin composer heretofore absolutely unknown. I am told on pretty good authority that Lilli Lehmann was induced more by the feeling of charity than by anything else to sing just these songs, as the composer is said to be in very needy circumstances. While such a motive does credit to the lady's kindness of heart, it cannot possibly relieve her artistic conscience, nota bene if she carries about with her such a rare article. There are also more ways than through the public singing of his mediocre *Lieder* that Frau Lehmann could have assuaged the unknown composer's financial troubles.

The story goes that she did so also in at least one way and not at the expense of her own well filled purse either, as anybody who knows anything of Lilli Lehmann at all will readily presume. The following are said to be the circumstances: There is here an enterprising, but by no means very lavish music publishing firm, Ries & Erler, the last named partner of which, although he is a very rich man, bears somewhat the same reputation for not over great prodigality with his "boodle" as does Lilli Lehmann herself.

It was just this man whom Lilli got interested in her "newly discovered genius," Johannes Lechner. She sang the *Lieder* to Erler with all that winsomeness that she knows how to display, and she told the publisher that she would sing them also in public. Erler agreed to see the composer, and to strike a bargain with him. But Lilli, who knew well enough that that poor fellow would jump at anything that the publisher might offer, and who knew her man, insisted quietly, but firmly, that the bargain could only be struck with her, and not with the composer. The bargain was struck, and Ries & Erler are stuck for a nice little sum. It won't hurt them, and

it will do the composer lots of good. The Lilli also kept her word. She did sing the Lechner *Lieder* in public, but—they proved a fiasco.

I could not await the singing of the Adelaide and Egmont *Lieder* of Beethoven, as well as of three Schubert songs and the usual encores, as I wanted to hurry down to the Singakademie. Mention, however, should be made of the fact that Prof. Franz Mannstaedt, who accompanied Frau Lehmann at the piano, did not do so with as great an amount of musical taste as one might have expected from so experienced an artist, nor with that beauty of tone and touch that a former piano virtuoso is supposed to have at his command.

At the Singakademie that same evening Miss Selma Thomas held forth. She is a local mezzo soprano who sings acceptably, but has no very pronounced qualities in any direction. Her voice and delivery are alike cold and dispassionate, but she succeeded in pleasing her very friendly disposed audience.

The program contained the usual Schubert, Schumann, Cornelius and Brahms selections, intermixed with a classical sprinkling of Händel, Mozart and Beethoven.

The last group, however, consisted of four older Gesaenge (*Todessehnsucht*, by J. S. Bach; *Gut' Nacht*, an old serenade from the Middle Rhine; *Lord Gregory*, an old Scotch ballad, and *Rosa*, a Flemish dance ditty), in the careful and musicianly arrangement of Dr. Reimann, and these I recommend to the notice of American vocalists.

The *Steigerung*, of which I spoke in my opening paragraph, was reached on Friday night with the third symphony concert of the Royal Orchestra, under Herr Court Conductor Felix Weingartner's so pronouncedly popular direction.

The program was an interesting one and opened with Schumann's *Manfred* overture, which irrelentlessly gloomy work received a somewhat too sleek and polished interpretation at the hands of the conductor, as well as of the band of artists, to allow of its fullest effect of doom and despair.

In pleasing contrast thereto stood Hermann Goetz's F major symphony, a work which is but rarely heard nowadays. Ten or twelve years ago it used to be one of the stock pieces of Theodore Thomas' broad and most catholic repertory, but since then the composer of the *Taming of the Shrew* has vanished almost completely from our concert programs. For myself I hailed the resurrection with pleasurable anticipation, for I consider this refined symphony the direct forerunner of Raff's Wald symphony, one of the finest and most descriptive works of the entire modern musical literature.

The performance of Goetz's work was, under Weingartner's dashy baton, very spirited and cleverly worked out as to rhythmic and dynamic details. Also did the symphony, especially the gay intermezzo and the melodious slow movement, meet with a favorable reception on the part of the fashionable audience, which, as usual, filled every available seat in the Royal Opera House.

The real novelty of the evening was a *Lustspiel* overture by E. N. von Reznicek, a composer much patronized by Herr von Weingartner, and vice versa. In former years it was urged against our leader of the Royal Orchestra's symphony evenings that no contemporaneous composer was suffered to appear on the program. The reproach at the time must have reached Weingartner's ear and must have found consideration with him, for he changed his tactics and now gives us modern composers. So far this season he has been careful, as in the case of Schilling's *Seemorgen* and again in this instance of Reznicek's *Lustspiel* overture, to select just such works as are apt to find no favor with his audiences. Reznicek's overture to his comic opera *Donna Diana* is very clever and popular good music in the vein of Smetana's *Verkaufte Braut* overture, but this E major overture is banal in invention and scored in clap-trap style. It is a *Possen* but not a refined *Lustspiel* overture.

The second half of the program was made up of Beethoven's less frequently heard *first* Leonore overture and Haydn's D major symphony (No. 4 in the B. & H. edition), yclept *The Bell* symphony. Why it is thus called I don't know, but I imagine it must be because of the opening bars of the slow movement in G major, the reiterated thirds B, G, in the bass producing a slight suggestion of the effect of a tolling bell.

Both works of the classics were reproduced by Berlin's best orchestra under Weingartner's most careful direction in a flawless and highly enjoyable style.

The next concert, on December 17, will be dedicated exclusively to Beethoven, the program being made up of the *Fidelio* and the *Leonore* No. 2 overtures, the seventh symphony, and the E flat piano concerto, the latter to be played by Busoni. This will be the first time for a long while that we shall have a soloist at one of these royal concerts.

While the above described concert was progressing the Stern Singing Society gave its first concert of the season

at the Emperor William Memorial Church. Of course I could not attend, a fact which I did not even deplore to any great extent, as the evening brought only a repetition of the all too frequently heard Mendelssohn oratorio Elijah.

The performance is described to me by a competent witness as having been quite satisfactory as far as the choral work was concerned, and excellent with regard to the offerings of the soloists. Of the latter the new bass-baritone, Anton von Rooy, is praised very highly on account of his noble, sonorous voice and his artistic delivery. Of him Professor Gernsheim, the conductor of the Stern Singing Society, said to me that he had not heard his like "since the best days of Stockhausen." This is high praise, indeed, and especially valuable because coming from such an authority.

On Saturday night I was present first in Bechstein Hall, at the opening portion of the joint concert of Misses Elisabeth Behnken and Celeste Groenevelt. The former young lady is a singer of so mediocre abilities, and even lower quality of voice, that it is not worth while speaking about her.

Miss Groenevelt, from New Orleans, however, is a young performer about whose great and pronounced, but specifically pianistic, talents I have had occasion to make some mention heretofore. She has also been able to secure the sympathies of the American colony here, which was out in full force on the evening in question. Like myself, however, even the most charitably inclined of its members cannot have failed to have felt some disappointment in Miss Groenevelt's rather careless performances. I don't care to go into details about her playing of the Bach-Tausig D minor toccata and fugue, for the girl has evidently not the slightest conception of Bach. But also in the op. 53, C major sonata, of Beethoven, her conception was anything but ripe, despite the fact that this very sonata is of all of Beethoven's piano sonatas perhaps the one best suited to virtuosos. In the first movement her fingers ran away with her, and the adagio was played with hard force of touch and tone, something all the more reprehensible as Miss Groenevelt is naturally endowed with an excellent piano touch. The last movement, especially, but also the rest of her work, was listless and generally unsatisfactory. I don't know whether Miss Groenevelt's slovenly, nay almost slatternly and devil-may-care-style of playing is the result of Leschetizky's schooling or of the natural indifference and laziness of the young lady herself, but one thing I do know, and that is that the sooner she mends her ways the better it will be for her.

A pianist of far different make-up and qualities, but one who is also not really first-class and absolutely satisfactory in every direction is Albert Eibenschütz, who gave a concert with the assistance of the Philharmonic orchestra at the Singakademie that same evening.

Mr. Eibenschütz comes from Cologne, and now belongs to the teaching force of the Stern Conservatory of Music. Aside from some mannerisms à la Pachmann, his playing is technically surprisingly good and brilliant, but his style generally lacks that earnestness and breadth which might be expected from a musician of his pretensions. Of the Brahms B flat concerto, with which he opened his program, I did but hear the andante and that most graceful of all of Brahms' piano music, the finale with the Hungarian flavor. These two movements, however, sufficed to give me the said impressions.

The quasi novelty on the program, Mlle. Chaminade's Concertstück for piano and orchestra, did not go very far toward dispelling my preconceived notions about the lack of creative powers in women as composers. Nevertheless, I did not find the work quite as trashy as it has been dubbed by most of my Berlin confrères, nor can I deny the fact that I was forced to listen with more than my usual amount of interest. Mlle. Chaminade starts off boldly enough with a clean steal from the opening bars from the Flying Dutchman overture and ballad, which she transposes into C sharp minor and then goes at it in a sweeping but quite rhapsodic and almost planless man-

ner. Many of her pianistic as well as orchestral effects, however, were exceedingly interesting, and I may even say fascinating, to me, and I am eager to hear the much condemned work once more as soon as opportunity offers. This sort of music also suits Mr. Eibenschütz's pianism better than Brahms, and with it he seemed to startle more than delight the audience.

His own arrangement for piano and orchestra of Tausig's Hungarian Gypsy Airs I did not stay to listen to, for that piece of Tausig's is apt to give me "a pain in the stomach," a risk which I did not care to incur.

A not particularly interesting singer, Miss Anna Weiss-hahn, gave in a not particularly interesting manner a not particularly interesting aria from Eckert's opera Wilhelm von Oranien, and Lieder by the concert giver. She, as well as Herr Eibenschütz, was successful with the audience.

The best concert of the musical season so far was that of last night, the third of the Philharmonic concerts, under Nikisch's direction.

The vast hall of the Philharmonie was absolutely sold out at the Sunday forenoon public rehearsal, and also last evening there were very few, if any, vacant seats. In the audience I was particularly pleased to notice my old Boston friends, the Hechts, from Commonwealth avenue, one of the most musical families of the Hub, or any other city in the wide world. It can and will not be denied that quite a good deal of the drawing powers displayed at just this concert must be attributed to the appearance as soloist of Marcella Sembrich, but it is likewise gratifying to be able to state that these concerts are now on the way of regaining the prestige and the large attendance which they had in the palmiest days of their founder, the late Hans von Bülow.

The enthusiasm which Mme. Sembrich evoked in her numerous admirers was an almost indescribable one and culminated in the here somewhat unusual exhibition of floral offerings of far more than average costliness and beauty. Let me hasten to say that all this applause, recalls, flowers and encore was richly deserved, for, contrary to her recent operatic guesting experiences, the diva was in splendid voice, and the charm of her superb vocal organ, as well as the consummate art of her delivery, was bound to captivate even those who are not crazy admirers of the coloratura style of singing.

In her first aria, *Donna Anna's* Non mi dir, from Mozart's *Dona Giovanni*, the lady was not yet in her element. She seemed to be nervous beyond reason, and the force of Mozart's music in this aria, in which the coloratura plays only the part of an embellishment to the strong dramatic contents of the music, was anyhow too much for her. But later on, in the long recitative and the Casta diva aria from *Norma* (what a strange sight it was to see Bellini's name on a modern symphony concert program!) Mme. Sembrich was her own self, and she sang as I have not heard her sing for more than a decade. Of course the audience rose to her, and the applause roared like a cyclone. There was no denying the demands for an encore, and Nikisch, who was decorated by the sweet singer with a huge bouquet of violets, must have been prepared for it, as the orchestral parts for *Susanna's* garden aria from Mozart's *Nozze di Figaro* were on the stands. How delightfully and artistically the band accompanied under Nikisch I cannot describe. It almost as much fascinated me as Sembrich's singing of the coy chambermaid's warbling measures. This is a different Mozart music from the one allotted to the sorrowful *Donna Anna*, and it is better suited to Marcella Sembrich's temperament. It was highly finished, artistic and enjoyable, nevertheless.

The orchestral selections made up a more than usually interesting program, and consisted of Cherubini's *Anac-reon* overture, Schumann's D minor symphony, Mahler's movement, "What the flowers of the meadow have to say to me," and Dvorák's sprightly scherzo capriccioso. Wonderful to relate, this latter work, one of Thomas' former battle horses, which he played quite frequently at Steinway Hall in the '80's, was new to Berlin, and was performed for the first time at these concerts. Of course

it could not fail to create a most pleasing impression. A still greater and deeper one, however, was produced by the genuine novelty of the evening, the movement from Gustav Mahler's third and latest symphony in F major and collectively entitled *A Summer Morning's Dream*. The work consists of no less than six movements, the first opening with an introduction entitled *The Awakening of Pan*, and followed by an allegro, *Summer Marches* (Cortège of Bacchus). The second movement in minuet form (A major) is the above mentioned one. The third one is a rondo yclept *What the animals of the woods have to say to me*. The fourth Satz is named *What mankind has to say to me*, and is written for alto solo. The fifth movement describes *What the Angels are Telling*, and they utter themselves to a female chorus with alto solo. The sixth and last movement is an adagio in which the composer tries musically to depict *What Love is Telling him*.

You see this is a program symphony on a most comprehensive scale. Comprehensive and also comprehensible was the minuet which we heard last night, for one could really fancy in the graceful and sensitively scored minuet measures the soft whisperings and the gentle bell tones of the children of the meadows, and even their complaints and their longing for revenge. Everything sounded fresh and beautiful as a May morn, and I think that this movement, which is free from many of the former extravagances of Mahler, will do much toward bringing that singularly talented and highly aiming, ever striving composer nearer to public recognition than his two former symphonies have done. That they were of considerable musical importance I have not hesitated to state in these columns in the face of a then almost unanimous opposition. Mahler's day, however, seems to be coming at last, and he was yesterday called for by the audience in no half hearted manner to receive their spontaneous and sincere applause. The Berlin press this morning is also full of admiration and praise, to which I say better late than never.

The performance of this difficult work by the Philharmonic Orchestra, under Nikisch's sympathetic and loving guidance, was admirable, and so was that of the *attacca* played Schumann symphony, which though I have heard it several hundred times in my life, I have never yet heard more finely shaded, more romantically conceived and more plastically worked out than last night under Nikisch's baton. It aroused a storm of applause for the genial conductor.

The program for the next concert contains the Beethoven E flat concerto, to be played by Sofie Menter, and as novelty Richard Strauss' latest symphonic poem, *Thus Spake Zarathustra*. Jos. Aibl, Successor, the great Munich music publishing firm, has just sent me the orchestral score of this work, but I prefer to defer putting down in cold type my impressions upon this Nietzsche philosophy music until I have heard instead of merely having read the stupendous score.

Hofrath Pollini, of Hamburg, lost his wife last week. She died at Frankfurt-on-the-Main.

The number of callers at the Berlin headquarters of THE MUSICAL COURIER last week embraced Court Pianist Georg Liebling, Mrs. and Master Zadora, who came to tell me that young Michael had passed the Hochschule examinations before Professors Joachim, Barth and Rudorff so satisfactorily that he had been accepted despite the fact that he is still under the regulation age; Miss Laura Haas, an opera and concert contralto; Miss Henny Ruben, a pianist and pupil of Rummel; Hutcheson, the Australian pianist; Willy Burmester, the great violin virtuoso; Mrs. S. Cottlow, Miss Kimball, and Mrs. N. P. Lovering, from Boston, who brought me greetings from my friends Philip Hale and E. A. MacDowell.

O. F.

CONCERT NOTES.

The Halir Quartet, without Halir, gave its first concert of the season. Professor Kruse, the founder of the organization, substituted for the great violinist. The program contained only Beethoven compositions, viz., the great C



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sharp minor quartet, op. 131, the well-known trio, op. 11, for piano, clarinet, and 'cello, and the C major, op. 29, quintet. In the trio Felix Weingartner, the popular conductor of the Royal Opera orchestra, played the piano part, and O. Schubert the clarinet. In the quintet Theodor Krelle played second viola. Considerable interest was manifested in the concert, first, because Kruse was at the leader's stand; second, because Weingartner was about to appear in a new rôle, and third, because the Joachim Quartet has given us such a superb reading of the C sharp minor number that it was thought impossible to duplicate or even approach it. Kruse is an especial pet of Joachim, and has played under the latter in most of the Beethoven chamber music. That this apprenticeship was not without splendid results Professor Kruse demonstrated at every opportunity. Energetic rhythm, lovely piano, well balanced climaxes, intelligent phrasing, reverential repose, understanding of the changing moods—everything that makes the Joachim Quartet great was present in the playing of this younger band. Kruse strayed from the pitch at times, but then does not Joachim do that also? In the adagio ma non troppo of op. 131 the writer expected more warmth, more intensity. At times the music dragged. An adagio does not always signify extreme despair or dull, sodden indifference. In this particular case it seems to denote a sort of slumbering ferociousness. The melody is apparently quiet, but at times a note, a phrase, springs up, that tells of a buried volcano, of a smoldering spark that is ready to burst into flame at the first kiss of a passing zephyr. This inflammable undercurrent was missing in the rather dry performance of the adagio. The quintet was well nigh perfect. With the possible exception of some notable performances at the Aschenbrödel, in New York, the writer has never heard finer ensemble playing than in this quintet.

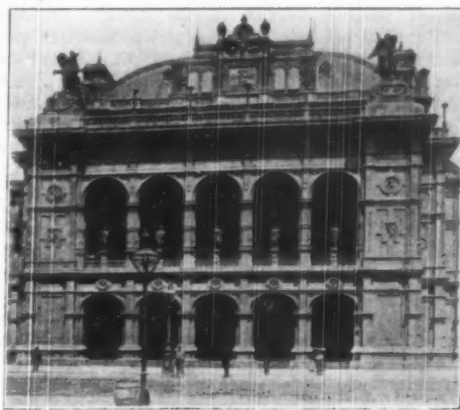
Director Weingartner had better stick to his orchestra. From this piece of advice one must not infer that the talented young man with the austere, Friedheim face did not do full justice to the piano in the Beethoven trio. He more than sustained his reputation as a thorough musician and a finely attuned artist, but at the same time he showed us nothing that any fairly good pianist and musician could not have done equally well. His is true "Kapellmeister" playing—neat, clear, exact, well phrased, but hopelessly cold and monochromatic. His tonal modulation consists of playing either forte or piano. He seemed to be afraid of the pedal. The audience liked his playing—or him—for they recalled him three times.

Ossip Gabrilowitsch demonstrated at his second recital that those who had cried "Hats off; a genius!" when first they heard him were in no wise mistaken or over-enthusiastic. He played before a crowded house. His success was real, unquestioned. In such test pieces as the A minor prelude and fugue, Bach-Liszt; variations in F, Beethoven; fantasia, C major, Schumann, and Wedding March and scherzo from Midsummer Night's Dream, Mendelssohn-Liszt, Gabrilowitsch proved his right to be accorded a place in the front rank of the younger pianists of to-day. His playing is bracing and healthy in the extreme, yet full of fire and enthusiasm. He has creative talent of no mean order, as was evinced by his Petite Sérénade. "At the urgent request of many" he will give a concert with orchestra in the big Philharmonie Hall.

This was the program at Mrs. Max Liebling's latest Sunday musicale:

Quartet, G minor.....	Haydn
Mr. Max Karger's String Quartet.....	
Elsa's Dream.....	Wagner
Aria, Huguenots.....	Meyerbeer
Miss Rippe (from New York).....	
Ende vom Lied.....	Schumann
Fantasia, F minor.....	Chopin
Miss Bear (San Francisco).....	
Quartet, Canzonetta.....	Mendelssohn
Allegro, Appassionata.....	Saint-Saëns
Miss Meta Asher.....	

Mr. Lee Bling, who was taken to task recently by Mr. Walker, of Chicago, for some utterances regarding Wagner's opinion of Mendelssohn, requests the writer to ask the sarcastic gentleman to read Wagner's pamphlet *Das Judenthum in der Musik*.
LEONARD LIEBLING.



VIENNA OFFICE THE MUSICAL COURIER,
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November 11, 1906.

SMETANA'S THE BARTERED BRIDE.

"NOW at last the Court Opera, too, has sold the bride," exclaims Hanslick in his late feuilleton on this popular work of Smetana, but he adds, "most certainly a little late."

It would seem that ever since the highly successful and brilliant Bohemian première in the Austellungs Theater of 1892, but more especially since the first German performance in the Theater an der Wien of 1893, there have been sighs and longings for her on the stage which Director Jahn's conservatism guards so closely. Then there was the failure in Paris to bring the preparations there for a performance to maturity. It would seem that this alone might have been enough to stimulate the Viennese to show the Parisians what the Vienna stage could do.

Judging from the history of some of the past operas which made their way first to triumph through the stage of the Court Opera, like *Manon* and *Werther*, for instance, this in itself would be a sufficiently strong impetus and stimulus to the Viennese theatrical forces to muster their full strength and march to victory. At all events the preparations at Paris were not apparently without their effect upon the present form of the score which Smetana thought necessary to enrich and to touch up here and there for the French stage. He added the peasants' chorus, the song of *Marie* (how strange and dead!), the dance in the comedians' scene, and then divided the originally two act opera into three parts. In this form it has found everywhere a most friendly reception, until finally in the Court Opera here it gave the most lively and evident pleasure. Hanslick declared that he had not seen such a general jubilation in the house for a long time, although he had seen it go right merrily three years ago in the Theater an der Wein.

Then comes the Princess Metternich, from Paris, with her journalists, to hear and to learn in order that she may teach the French at the Opéra Comique how they sell the bride in Vienna. The artistic authority of the princess is not to be resisted. It was she that under Louis Napoleon carried Tannhäuser through in spite of opposition, hisses and groans from the French hatred of the German; and now Hanslick, not slow to perceive a joke even in music, points out her many-sidedness and in characteristic satire at Wagner's expense exclaims, "Wagner and Smetana—what a contrast!"

It must be a consolation to him that there is not a trace of Wagner's influence in *Die verkaufte Braut*, although I hear Smetana, too, has come forward as an admirer of the great revolutionist (so called; Wagner is not more a revolutionist than Caccini and Gluck were hundreds of years ago, which only proves there is nothing new under the sun; all progress moves in a circle) in his last opera *Libussa*.

The Bohemian folksong character of this opera is full of piquant interest and charming naïveté. No work of his shows so much unity, so much freshness, so much of art's concealment of art, as this, and yet Smetana, it appears, was wont to hold this opera in less esteem than his

others—*The Kiss*, *The Secret* (*Das Geheimniss*), *Dalibor*, &c. He wrote it more for the Prague public than for his own amusement and taste, and how is it that now it is his chef-d'œuvre? What is the perversity either of the author or of his public that always prevents either him or them from prizing rightly his best work?

The dances, which are most refreshingly musical, are charming in themselves, and most charmingly arranged. The success of the whole performance could not be better or more brilliant—countless encores and storming cheers for the principal actor, Hesch and Director Fuchs, showed the full contentment of the house.

The action I suppose your readers are long since acquainted with, so I need not repeat it here. The plot is clear, simple and cheerfully pleasant. It hangs all upon one error in a marriage contract, which a sly business man like *Kesal* is not likely to have passed unnoticed, viz., the bridegroom throughout is always spoken of as the "Son of Michna," and never once as "Wenzel Michna," and in this mistake all the participants in the play become involved.

Mark was in splendid voice for the part of *Marie*, a long and trying rôle, although I agree with others in thinking that she overdid the piquanterie of the character—*Marie* had a simplicity and a "true inwardness" that Mark does not attempt as fully as she might to bring out.

But this is wandering away from the subject, only I would like just to ask here, Won't it be a good thing for the human race to learn that they are responsible for their opinions?

There is only another criticism to be made on the setting of the play, and that is in the first act too many side scenes are brought in to enliven it. It disturbs the one thing needful, i. e., the direct attention upon the chief action. As Hanslick says, "All this is not going on behind the two lovers who are trying to communicate to us their feelings?"

Gypsies are being arrested and carried off amid a large crowd; a clergyman strides across the stage surrounded by peasant children kissing his hand; at the numerous booths and stalls are customers of all sorts eating apples and marzipan; peasant lads are flirting with the maids and lassies in the crowd, &c. It may be a true picture, but it is a little overdone, and diverts too much the attention. In the second act there is the same disorder at the tavern table, with the choristers and the dumb actors, and just in the most beautiful part of the duet between the two lovers, *Marie* and *Wenzel*, which alone we wish to hear, and see as well, there is an arrest of some unknown person at the bar, who is carried off amid great excitement. Naturally the attention of the house is diverted and involuntarily turned upon this exciting incident, and thus the ensemble of the acting and the whole effective impression which the duet is supposed to make are effectually destroyed.

A word about Hesch. I spoke of his expected advent here last year, in my London letter, but this I believe is his first appearance. Hesch's fine bass buffo, his genial interpretations in other operas, and his special adaptability for the part of *Kesal*, have made him a general favorite; he is regarded here as a much prized acquisition, which opinion his first appearance as *Kesal*, the marriage agent in the *Bartered Bride*, more than justified. His keen but not forced humorous characteristics, the energetic piquancy of execution and real musical skill are features which he displays most advantageously. His voice, a genuine bass buffo, is more distinguished for its volume than for its sympathetic *Wohlklang*, the German word, and the only one that expresses round, mellow, pellucid tone.

Hesch's appearance in other parts will be awaited with pleasurable anticipation, not unmixed with curiosity, to know if he will fulfil all expectations and justify his brilliant reputation.

"See *Werther* and die," the Viennese will tell you. I did not feel a particular wish last year to give up the ghost, but I did nevertheless try three times during my first stay in Vienna to hear Van Dyck (and Renard) in this his greatest opera excepting *Faust*. As he will only



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sing it when in the best of voice, it was at each of these three times given up and another opera substituted.

Thus it happened that I did not see *Werther* last year on the stage of the Court Opera, nor hear his greatest impersonator, Van Dyck, but last week I went fully fortified with Goethe's version and not with Massenet-Kalbeck's, although I took a text book with me and listened to Van Dyck's highly dramatic interpretation of a character which heretofore had always seemed quite without any theatrical stuff. The first impression was therefore a surprise and—shall I dare to list it?—disappointment! I beg my kindly disposed readers not to tell this to anyone, at least until I explain.

After a little reflection, of course, I was able to see that dramatic coloring of some sort is necessary to any dramatic representation, and goes without saying. But must it go to the extent of almost destroying the original as we know him in Goethe's prose poem? Goethe's *Werther* has always impressed me as a grand and dignified character, capable indeed of a "grande passion," capable of the highest joy and the keenest suffering, but alike capable of repressing any weak emotionality.

There was indeed a dangerous moment when, carried beyond his real self he—simply forgot, for that instant only, and allowed himself to be brought to a confession of his love to *Charlotte*. But does anyone suppose that Goethe's *Werther* ever premeditated anything like that? Did *Charlotte* ever have any reason to suppose before that time that *Werther* loved her with anything but the love of a brother or simple friendly affection? Strong as his love was for her, had he not resolutely repressed any outward display of it? Hadn't he guarded his secret as zealously as he would have guarded her own sacred purity? Goethe never wrote a word to indicate that *Albert* ever had a jealous thought or suspicion of his loved and honored friend, nor of Goethe's *Charlotte* did or could *Werther* ever have said, "God knows I was loved of her," as Kalbeck has translated the French, "C'est moi qu'elle pouvait aimer."

Goethe's *Werther* was not the almost sickly sentimental melancholic man of passion that Kalbeck has given to Van Dyck to interpret, and Goethe's *Charlotte* was a sound, healthy, unawakened nature, moved by none but the gentlest of emotions, the personification of true womanly wifehood, moving about in the simplest unconsciousness of the depth and grandeur of the passion she had aroused in *Werther's* heart. I doubt if a man like *Werther* would or could have loved or revered her if it had been otherwise. He that reads between the lines will see that no doubt *Charlotte* would have loved *Werther* if she had not already been given by her parents to another man. They had been made for one another, and only kept apart by a sad contrariety of fate that had ordained it otherwise, and there was that one moment when she was suddenly brought face to face with this fact, which inspired her with terror and horror under the existing circumstances. But Goethe's *Charlotte* did not sit days and weeks before that fatal visit at Christmas, a married woman bemoaning and lamenting in a sentimental fit of melancholy the absence of another man.

Werther's suicide was done in, that cool, philosophical manner in which a high caste Greek or Roman in early history might have done it. He defended in clear-cut logic the idea of suicide. He often discussed it with *Albert*, and argued the question in the "quod erat demonstrandum" manner of a problem of Euclid, as when he says,

"Wenn sich ein Kind zu früh nach Haus zurück gefunden," &c.

The last act, where *Charlotte* goes to the death scene in *Werther's* house, is of course without any support whatever from the original, but required by the dramatic necessities of the case in the Massenet-Kalbeck version. This I do not care to deny is touching and pathetic in the extreme and moves one to tears. *Werther's* suggestion

as to the place of his burial is a happy poetic thought of Massenet. Happy *Werther*! happy *Lotta*! *Werther* died in the full consciousness that he was beloved. Life for him was complete in that one thought. *Lotta* lived to preserve her ideal of her loved and revered friend. She never saw her idol turn to clay. Neither of them learned that side by side with love, cruelty, selfishness and meanness walk in dangerous nearness. Each kept the statue on its pedestal, and neither of them was ever under the painful necessity of removing it.

Both kept on eternally loving, idealizing, revering! Happy *Werther*! happy *Lotta*!

What would Schumann have made out of *Werther*? I believe he would have preserved all the psychological grandeur of *Werther's* passion, yet would never have destroyed the dignity, the strength of the man, and withal have remained true to the dramatic unities. How well he would have understood to throw over all the poetic halo of romance without falling into sentimental melancholy!

Massenet has musically done full justice to his interpretation of the character in a most descriptive and pictorial manner—notably the moonlight walk on the return from the evening party. *Werther's* prayer, "Father, whom never mine eyes have seen, call me home; take me to Thee!" the reading of *Werther's* letter, the storm, the Christmas festival, the one passionate scene before the suicide, the prelude to the death scene, and the death scene itself, are all deeply poetical, vividly pictorial, intensely passionate tonal representations; poetically picturesque themes ever recurring in all keys and combinations, excluding the trombones, which are reserved for the last outcries of passionate entreaty, the death agony and the despair of *Lotta's* grief and pain. It utterly fails throughout, except perhaps in the prayer of *Werther*, to give us an adequately lofty spiritual or psychological view of a noble character in the fires of trial, such as Wagner has given us, or Schumann, or if one could imagine such a thing as Brahms writing an opera, this seer and prophet might have done.

Goldschmidt's *Gaia*. An event which has caused much stir and sensation in the inner social musical circles of Vienna, was the performance of this long planned work of the young composer Goldschmidt (which he has been for years contemplating and working at), at the palace of the Erzherzog Eugen, among a select and invited gathering of artists and other notabilities. Not much about this has appeared in public as yet, but those acquainted with the work say that from a musical artistic standpoint it is not of much importance. It is a most elaborately conceived idea, but quite after Wagner and nothing of marked originality. As the Greek name indicates, it is a musical description of the earth's springing into being, the joys and holiness of earth's early paradise, the seven deadly sins, &c.

I was told that there has scarcely been an artist or an author in Europe whom Goldschmidt has not succeeded in interesting in this long cherished plan of his. According to report, a million marks have been subscribed toward the expense of bringing it out with its proper scenic and musical setting; another account, however, maintains that Goldschmidt raised only 40,000 marks, a large part of which he subscribed himself. The performance at the palace of Erzherzog Eugen was a successful and extraordinarily brilliant affair, and would seem to bespeak a final success in public. Goldschmidt has gone to Germany with the view, as I understand from one quarter, of bringing out the work as he wishes it, but for the truth of this I cannot vouch.

VIENNA CONCERT NOTES.

Bellincioni, Sistersmans and the little Paula Szalit have given their annual concerts in Vienna. Bellincioni was her usual charming, musical, richly musical, self—"finesse, noblesse, grazie" making her, as always, one of the

most delightful singers who come to us from Italy. She was assisted by Anna von Suppé, whose violin virtuosity, breadth of bowing, perfect intonation, aerial fluidity in the high notes, and generally brilliant technic, especially in the Wilhelmj romanze, and the Scène de Csarda of Hubay, made her to me, hearing her for the first time, an astonishing appearance. This highly gifted lady is serious and mistress of her art in the best sense. A little girl from New York, Anna Spira, was delightful in the special genre of music which she chose for her first three selections, Schütt, Étude Mignonne; Moszkowski, Guitarre; Schytte, Elfentanz.

In the selections from the Schumann Faschingsschwank I fear either the ambitious child was nervous or she was not as yet quite equal to it great difficulties. As a whole she did herself and New York great credit, but she could with profit to herself go to Leschetizky to get a little more tone and learn the mysteries of pedal tonal effects. Leschetizky was a personal friend of Rubinstein's, hence his superior knowledge of pedal technic, which no other great artist except, those taught by him, has mastered so well.

The little Szalit has made great strides since studying with d'Albert. She was certainly phenomenal in the G minor Mozart trio, with three members of the Court Opera orchestra. She has gained decidedly in grasp and force, although she is yet so little that her feet do not reach the pedals and require extra mechanism to manipulate them. Leschetizky came in as she was playing the Raff Tambourine with the most brilliant dash and technic. He appeared delighted. The Traumeri, of her own composition, is a remarkably mature production for a child of her years, full of the exquisite poetry of a dream, only I thought at times a little lacking in unity, but one cannot have everything from a child of nine or ten years. There is something of the clairvoyant possession about this child. She is certainly the medium of some ethereal musical spirit which has entered in and taken up its abode with her.

August Stradal gave a concert here on the 3d inst. As he was suffering from an attack of heart disease and could not go on with his program, I shall forbear to condemn his utterly dry cantilene, the least expressive of anything I had ever heard; his bad pedaling, and his almost horrible interpretation of the Moonlight Sonata. His technic appeared so utterly lacking in tone that not one note in ten of the arpeggios was distinguishable. The Trauer Musique, of Liszt, was interesting but for the totally dry, inexpressive cantilene. This is probably explained by his sudden illness. The best thing was a Bach organ fugue in D minor, arranged by himself for the piano, and which he suddenly left in the middle, unfinished. We hope to hear Stradal under more propitious circumstances.

The concert of the violinist Rosa Hochman was nothing of special importance unless to her as her début(?)—a pupil of real promise, however, studying with Grün, who takes only the gifted. Miss Virginia Bailie, the New York pianist, who is studying with Leschetizky, and Miss Margulies, of the National Conservatory, were both in the audience.

Excepting Bellincioni, the most important concert thus far was that of Sistersmans. I heard him last year at the Schumann Faust music in the Gesellschaft concerts. This fall I have every reason to alter my opinion of the fine baritone, since he was in good voice this time, and in the best of musical trim every way.

The first hearing of the Brahms Vier ernste Gesänge was the sensation of the evening. Brahms is quite ill it is reported, hence these songs, chosen from Ecclesiastes, Jesus Sirach and the thirteenth chapter of Corinthians, have a peculiar significance, particularly that from Jesus Sirach, beginning with

O Death, how bitter art thou!
O Death, how well thou doest!

Brahms' individual characteristics were most prominent in these songs, which, with their unfathomably mysterious



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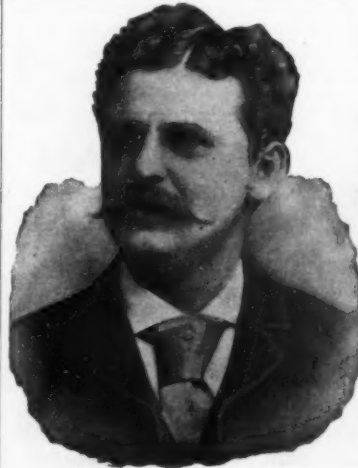
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psychology and lofty spiritual passion, aroused the audience to the highest pitch of enthusiasm, for Sistermans interpreted them nobly with the assistance of Rückauf's incomparable accompaniment, and Hanslick and Heuberger, who were present, plainly showed their great enjoyment and high approval. E. POTTER FRISSELL.

Nordica and Art.

817 NEWHALL STREET,
MILWAUKEE, Wis., November 21, 1896.

Editors *The Musical Courier*:

THE artists of America can thank the Almighty that at last they have found an undaunted, outspoken champion. The tragic state of affairs which has been the ruin of American artists and art has lasted too long.

It is a false accusation, made by foreign teachers, singers and managers of both continents, that our talented Americans have not the routine, finish and deep conception requisite to the artists who would be able to fill the places of Melba, the de Reszkés and others. What do they know about it, anyway; for when was the chance given to American artists, beyond some ten or twelve, to show what they were capable of? Certainly not of late years. What incentive do we give our home talent to progress? If they do reach the highest plane they come home to fill choir positions, teach, and watch some foreign importation walk off with the money they were entitled to, and twice as capable of earning. It certainly does not inspire one to deeds of greatness, to the herculean effort necessary to reach the point of artistic perfection, to know that no place awaits them; that their very genius calls down upon them the enmity of the entire art world; that oblivion and a choir are their doom. It is a matter of fact that the American student abroad is the most dreaded competitor the students of other nationalities have; the teachers acknowledge the superiority and fine quality of our gifts, yet when we have finished, have all the requisites of a great artist, save the confidence which comes from experience and success, and return to our own home to give a recital or concert, we draw about one hundred listeners, and are dubbed by the press "clever," "promising" or "fair."

If our abilities were inferior do you think the wise men of two continents would talk themselves hoarse trying to convince people of that fact? Not they—they wouldn't bother their heads about us, they would ignore our existence; as it is, we are too promising, plucky and dangerous rivals.

It is the sickening craze after foreign idols, idols corrupt and oftentimes expelled from their own countries, which fact is known but winked at by the audiences who flock to hear them. Import a man with a "ski" ending to his name publish Don Juan tales about him, and behold! a lion! Meanwhile our brilliant young talent is drooping and dying, with no one to listen to them, no one to publish their work, the whole world down on them because they are Americans and presume to be gifted.

For a sensible, practical race it seems to me that Americans are not living up to their reputation. Where is the business sense of enriching these foreign singers at the expense of our own sons and daughters. Here is a good place for jingoism.

Then our teachers. We have fine teachers, possibly not just in this town, nor in every town, but in this country, Chicago, New York, Cincinnati. Why not patronize them? Because a besotted public demands that public performers

must have a European education are we forced to obey them?

When our country was younger and the business question more engrossing, our home talent had not the time nor means to develop itself and we were forced to go abroad for our entertainers. That time is emphatically past, and it is time for American audiences to wake up to the situation and declare whether or not they are going to be bamboozled, cheated, robbed, their intelligence insulted much longer, and this at the expense of the men and women we have already spent enormous sums to educate.

If Americans would only encourage their gifted ones to do their best, and then would place them where they could have a fair trial, they would be amazed at the real genius their compatriots would immediately develop. If we were occasionally forced to listen to trash, it might better be American than the usual foreign article.

As for Mme. Nordica, no one interested in musical matters, if they have had any experience at all, knows exactly how it all probably occurred. You can't explain in words such actions, because usually these things are not the result of outspoken words nor positive actions; it is more an atmosphere, an intangible something, usually anything but the thing suspected. It is this something that drops a singing society's leader suddenly from his position when nobody is looking for trouble or such an occurrence. It is this cowardly, underhand something that works its way so persistently in musical organizations, always to the detriment of the superior character. Where the shoe was probably too small for the foot of the foreigners was that Mme. Nordica was an American whose genius did not find it necessary to take a second place, and could not only hold its own but in some ways was capable of dictating with the authority of superiority, a superiority galling to many (probably); consequently it was found unwise to humiliate others by its presence, and circumstances became such that she could not as a self-respecting artist remain.

This is her country, we are her friends; we have watched eagerly and rejoiced in the fame, a glory to us and to her, that her gifts have resulted in; it is she that we wish to see honored, and surely if there is to be any especial considerations of any nature she should profit by them, firstly because she has earned them, secondly because this is her field. We can demonstrate our admiration and respect by attending her concerts in such crowds that there will be no mistaking the attitude we take nor the one our sense of justice and fairness tells us is in the right. We certainly owe that much to Mme. Nordica for the glory she has been to us.

There are other menaces to our welfare besides Tammany, even more subtle and deadly; for what aims at the art life of a nation aims to kill all that will survive, when as a nation we may have gone the way of Greece, the Roman empire and Egypt; all that remains to us of their greatness is the art upon which ours is founded, their architecture, literature and traditions.

It is not too much to prophesy that if we would encourage our artists to become all they can, if we would patronize home talent as generously as we now do the foreigners, we would give to the world one of the greatest art epochs it has ever known; our art would be free from the affectation so in evidence in many of the past works, fresh, sweet, original, dignified, dramatic, full of melody, deep and passionate and free from the strained, forced sentiment upon which so many of the standard works are based; we

have barely hinted at what we can be, not only as singers but in every form of art that there is.

If our daily papers, our magazines, our home people, would take up the fight so nobly, bravely and fearlessly started by *THE MUSICAL COURIER*, this good time would dawn now, but I suppose this reform will be as slowly adopted as others, and it will be some time before our gentle artists can hold up their heads and thank the American people for saving their lives and souls and emancipating them from the insolence of foreign rule.

Very respectfully, EMILY GRANT VON TETZEL.

Erik Meyer-Helmund.

Editors *The Musical Courier*:

IT may be of interest to many of your readers to learn a few facts about the popular young composer Erik Meyer-Helmund, as his personal history is not generally known in America, though his songs are largely sung. Recently while in Vienna the undersigned interviewed Helmund for the purpose which prompted your correspondent to inquire through your columns a few weeks since, viz., "to learn something about him." Helmund said:

"I was born in St. Petersburg on April 13, 1861, my mother being French and my father Russian." The young Helmund wished to join the navy, but his father, who was a teacher in the conservatory at St. Petersburg, taught him to play the violin, and thus his taste was developed in the musical line so far that the restless spirit within him sought the liberty and freedom of the artist. As he tersely put it, "Of the two free avocations of life I have chosen the better."

He studied composition with Professor Kiel, of Berlin, and the voice with Stockhausen, of Frankfurt-am-Main. He has written nearly 400 songs, many of them being sung in every land.

Very truly,

ANGELO M. READ.

BUFFALO, N. Y., November 23, 1896.

The Doctor of Music.

TOLEDO, Ia., November 21, 1896.

Editors *The Musical Courier*:

MY attention has been called to the following editorial in a recent issue of your paper:

Princeton last week conferred the title of Doctor of Music upon Edward Alexander MacDowell, of Columbia University. While this courtesy must be acknowledged as a fitting compliment to one of our most prominent musicians, it must not be forgotten that the title of Doctor of Music has long since become opprobrious in this land, chiefly through the exposures made by *THE MUSICAL COURIER* six or eight years ago, when it was demonstrated that no intelligent musician could afford to affix to his name a title which elevated to his level such doctors of music as Perkins, Palmer et al. It must be remembered that small county universities, such, for instance, as the University of Toledo, Ia. (not Ohio), distributed the distinction among its piano teachers. There are hundreds of doctors of music and musical doctors in America, and Mr. MacDowell must not be confounded with them by becoming one himself.

I infer that by the "University of Toledo, Ia. (not Ohio)," you mean Western College, which is situated at this place, and which, by the way, does not presume to the broader title, "University," which you so kindly bestow.

As to your statement that the "distinction [Doctor of Music] was distributed among the piano teachers" of this school six or eight years ago, allow me to say that of the four gentlemen that have taught piano here not one has had this "distinction" conferred upon him, nor has any other teacher of the school.

Not only did the president of the college assure me of



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this fact, but I took the pains to verify it by a search of
the records of the trustees of the college, and I found there
no record of any musical degree being granted to any
teacher here or, in fact, to anyone else.

And it seems to me that the records of the college would
be the final resort in such a matter.

But the main point is that this absurd statement that musi-
cal degrees were granted by the college to its own teachers
be corrected, as you doubtless will be glad to do on being
apprised of the facts of the case.

Respectfully yours, W. FRANCIS GATES.

There are some musicians traveling about with the
degree of Doctor of Music, said to have been granted by
the Toledo University. This may be Toledo,
Spain, where a great seat of learning exists accord-
ing to Spanish ideas, but as far as we remember the
degree was represented as originating at Toledo, Ia.

Bloomfield Zeisler.

THAT admirable and truly wonderful woman pi-
anist, Fannie Bloomfield Zeisler, has been adding
enormously to her series of American triumphs in San
Francisco. Not only has Zeisler won her full meed of
artistic honor and glory in the City of the Golden Gate,
but she has also been fêted socially to a large extent, and
is described by one writer as being found in her own apart-
ment a frail morsel of tense, sensitive genius planted in
the midst of a huge flower garden, the piled up tributes of
her artistic admirers. The San Francisco press has come
forward with intelligence and loud enthusiasm in Zeisler's
praise. The critiques are all lengthy and exhaustive, im-
possible to reprint in full here, but we give below a few
excerpts from the leading papers:

In all the great essentials in piano playing Mme. Zeisler will sat-
isfy the most exacting connoisseur. Her technic is perfect, her
tone is deliciously sweet and sympathetic, and she has withal an
amount of strength and virile power simply amazing for a performer
of such apparently delicate physique. The program was evidently
arranged with the object of showing Mme. Zeisler's complete mas-
tery of many different schools of piano playing.—*San Francisco
Examiner, November 11.*

"Did you ever hear such playing!" "Isn't it wonderful!"
These and similar ejaculations could be heard as the audience went
home on Tuesday night after listening to Fannie Bloomfield Zeisler
at the Metropolitan Temple. Mme. Zeisler was known here as a
resident of Chicago, who had studied in Vienna with Leschetizky,
Paderewski's master. As she stepped upon a San Francisco plat-
form for the first time the audience greeted her warily.

It was not till she had played that the audience realized what a
genius was among them.—*San Francisco Call, November 12.*

The first of Mme. Fannie Bloomfield Zeisler's piano recitals in this
city was given last evening at Metropolitan Hall to a delighted
audience. Highly as the gifted performer has been spoken of be-
fore her return from her European tour, everything said of her
would seem to have been fully justified. Those who were fortunate
enough to be included among the number of her auditors last even-
ing had the best reason to congratulate themselves. If, now that
the lady has given an example of her unusual ability, her audiences
shall not hereafter be more in proportion to the merit of the per-
formances the fact will be ground for both wonder and regret.

Mme. Zeisler has been compared to Paderewski as a performer,
and she made it evident last evening that this had not been done
without reason.—*San Francisco Post, November 11.*

Mme. Bloomfield Zeisler's second piano recital took place yester-
day afternoon at Metropolitan Temple in the presence of an audi-
ence small in numbers, but enthusiastic in appreciation of the fair
pianist. A second hearing confirms the judgment of all competent
critics as to Mme. Zeisler's truly remarkable powers; in fact, the
opinion is freely expressed in musical circles that she is unexcelled,
even by the great Paderewski.—*San Francisco Examiner, Novem-
ber 11.*

The enthusiasm of the musical people has gone as high as it did
over Paderewski, even if the general public have been slow to un-
derstand that such a great artist is among us.—*San Francisco
Chronicle, November 13.*

The artist possesses in a marked degree the faculty of painting a
musical picture so that not an idea is lost or the light and shadow
blurred by a single false stroke.—*San Francisco Call, November 13.*

Mme. Zeisler's second piano recital, given yesterday afternoon,
deepened the conviction with which her first audience of musicians
left Metropolitan Hall on Tuesday evening—that no other woman
and very few men who have played here have shown her degree of
mastery of a comparatively unresponsive instrument. She is a
great artist, and one feels like lecturing to the numbers of music
loving people who are missing the opportunity to hear her.—*San
Francisco Chronicle, November 13.*

Here are some criticisms of Mme. Zeisler's playing, gathered
from prominent musicians on the evening of her first recital:

Louis Lissner—She is the best lady pianist I have ever heard, not
even excepting Mme. Essipoff.

Sigmund Beel—The most musical piano playing we have had in
this city for many years.

Alois F. Lejeal—My high expectations of Mme. Zeisler have been
more than realized. Her technic is faultless, her touch and tone
sympathetic, and her conception of the music would satisfy the
most exacting connoisseur.

S. G. Fleishman—Mme. Zeisler stands for all that is good and true
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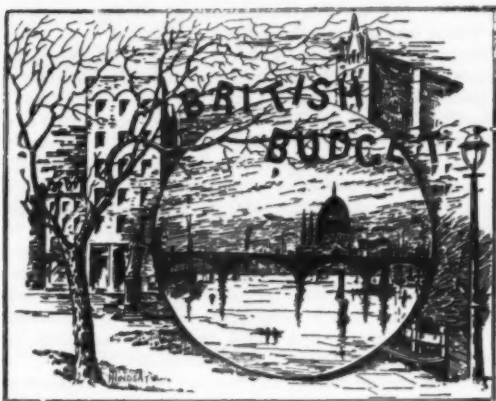
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BRITISH OFFICE THE MUSICAL COURIER,
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LONDON, W., November 21, 1896.

MISS ELLA RUSSELL called at this office yesterday. She is just back from a provincial tour in many of the principal centres, and propositions have already been submitted to her for a second tour next autumn. She has already booked a number of oratorio engagements for the fall of 1897. Miss Russell is looking forward with keen anticipation to her forthcoming American visit. She will arrive in America the first week in March, and probably remain until about June 1.

Sir Arthur Sullivan is going to write a ballet for the Alhambra directorate, and has chosen for his scenario the naturally congenial subject of the "Longest Reign."

Miss Margaret Macintyre, of the Covent Garden Company, is to be one of the leading prime donne this winter at the new Imperial Opera House, St. Petersburg. She will be associated with Mme. Sembrich, Mme. Sigrid Arnoldson, Mme. Vidal, Messrs. Tamagno and De Lucia.

"The Chamber Music of Purcell, Händel and Bach" (with illustrations on the original instruments for which it was written), by Arnold Dolmetsch, will form one of the lectures to be delivered before the Society of Fine Arts in the before Christmas series.

Mr. J. A. Hugo, born in Bridgeport, U. S. A., 1873, a pupil of Professor Speidel, in Stuttgart, who came out in that town with great success last April, and is now concluding a concert tour in Germany, will give three piano recitals under the direction of Mr. Ernest Cavour, in St. James' Hall, in January and February, 1897.

Mr. Schulz-Curtius announces that Mr. Bispham, upon his return from America, will give a concert on the afternoon of May 7, 1897 (Brahms' birthday), when that master's Magellone Lieder, in connection with the Romance from which they are taken, will be sung in their entirety.

Mr. Mark Hambourg, who played Rubinstein's concerto in D minor at the Colonne concert in Paris last Sunday, scored a great success. The Parisian press spoke in the highest terms of Mr. Hambourg's playing, being particularly impressed with a fancied resemblance to Rubinstein, both in appearance and manner of playing. Mr. Ham-

bourg's success was so great that two piano recitals were immediately arranged for him to take place in the Salle Erard in January, and Mr. Colonne also engaged him for two of his concerts at the same time.

The Carl Rosa Opera Company concluded its series of operas in Glasgow on Saturday, November 14, after a successful season.

Miss Hardy, of St. Louis, Mo., who has been studying with Vannucini, of Florence, for the past three years, passed through London this week en route for New York.

The first of this season's Lamoureux concerts was given amid great enthusiasm in the Queen's Hall on Monday evening.

The Tuesday afternoon program was composed principally of well-known items, Schumann's C major symphony, the Parsifal prelude, the Ride of the Valkyries, and Borodine's symphonic sketch, On the Steppes of Central Asia. The novelties were Théodore Dubois' Frithiof overture, which, although a perfectly constructed and clearly written work, did not rouse much enthusiasm.

The third concert, on Wednesday evening, again drew a big audience, which was not slow to testify its appreciation of the varied items of the program—the principal work being Mendelssohn's ever young and charming Italian Symphony. A very cleverly written symphonic ballad, by C. Chevillard, a son-in-law of the conductor, M. Lamoureux, also figured on the program, receiving on this occasion its first London performance.

I shall give a report of the remaining three concerts in my next letter.

HENSCHEL CONCERTS.

The first of the present series of the Henschel concerts, formerly called the London Symphony Concerts, was given to an enthusiastic audience in St. James' Hall last Thursday evening, November 12.

The program, which included five selections from Wagner, Goetz, Brahms, Liszt and Smetana, was eclectic enough to please all tastes. The most important work of the evening was Brahms' C minor symphony, of which a finished and intelligent performance must be recorded. A seldom heard duet from Goetz' Taming of the Shrew, which was sung in so charming a manner by Mrs. Henschel and Mr. Frangon-Davies, was the only vocal item of the evening. Mlle. Adele Aus der Ohe—who has made an enviable reputation in America—played Liszt's brilliant and melodious E flat concerto with ease, finish and a charm of manner that roused her hearers to demonstrations of great satisfaction. If Mlle. Aus der Ohe lacks anything it is energy; but this is amply compensated by so many excellent qualities that we must hail her as an artist whom we will always hear with pleasure. The concert ended with Smetana's symphonic poem, Richard III., a work which received its first and probably its last performance in England on this occasion.

OTHER CONCERTS.

Mlle. J. Heymann fulfilled our expectations raised at her first recital, and will in time to come undoubtedly rank among the foremost of the lady pianists of the day. Her playing is full of fire and delicacy at the same time. Her program was varied, showing again that her technic

allows her to give full scope to her imaginative powers. Bach's Chromatic Fugue taxes both faculties to the utmost, and the mere undertaking of it shows the young artist's remarkable propensities. Beethoven, Schubert and Schumann, and two small pieces of Rontgen and Carl Heymann, formed the first part of the program. Then came a whole paragraph devoted to Chopin. St. James' Hall was as full as it is usually for only the more famous artists. This augurs well for Mlle. Heymann, to whom everything promises a splendid artistic career.

M. Sarasate's second recital met again with a full house, and the great artist and his clever associate, Dr. Neitzel, gave Brahms' sonata in G major (a very serious work) and Goldmark's second suite, op. 48, for piano and violin. Le Chant du Rossignol (Sarasate) roused a wild clamor for an encore, which was granted, and the storm of enthusiasm began again after Airs Russes (Wieniawski). Dr. Neitzel played Schumann's Novelllette, No. 2; Scotch Poems, No. 2 (L. E. Bach), and Nouvelles Soirées de Vienne, No. 3 (Tausig), in his usual highly intellectual manner.

The second Boosey ballad concert, on Saturday afternoon, was a success, inasmuch as there was hardly a seat left in the Queen's Hall. Miss Macintyre sang the solo with chorus The Night Is Calm and Cloudless (Golden Legend) beautifully, and Mr. Eaton Fanning's choir contributed to make it a pleasing performance. Miss Frances Allitsen's new composition, The Old Clock on the Stairs, sung by Miss Ada Crossley, was very well received, and also Eldorado, by Walther, sung by Mr. Franklin Clive. Miss Evangeline Florence also sang among other items a new song, Blossoms, by Felix Corbett. Mr. Edward Lloyd, Mr. Plunket Greene, Miss Mary Thomas, Mr. Lloyd Chandos, Madame Belle Cole, Mr. Leo Stern, 'cello, were the other contributors.

The first concert of the second series of Mr. Bernhard Carrodus' String Quartet took place in the small Queen's Hall on Thursday, November 12. These concerts always contain interesting programs of chamber music by the best composers, which are executed with great artistic finish.

The Saturday night promenade concerts at Queen's Hall continue to flourish.

THE ROYAL COLLEGE OF MUSIC.


I might call the attention of those of my readers who are born English subjects to the advantages offered by the scholarships of the Royal College of Music, South Kensington, London, of which H. R. H. the Prince of Wales, K. G., is the founder and president.

Preliminary examinations for twelve free open scholarships will be held on February 3 in various local centres throughout the United Kingdom. The scholarships will be allotted as follows: Composition, 2; singing, 4; piano, 1; organ, 1; violin, 1; viola or double bass, 1; violoncello, 1; hautboy or bassoon, 1. The scholarships are open to all classes of Her Majesty's subjects within the stated ages. They are each of the approximate value of £40 a year, and entitle the holders to a systematic free education in music, and are as a rule tenable for three years. In some special cases maintenance grants are added. Fur-



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THE CHELTENHAM FESTIVAL.

The fourth triennial musical festival in Cheltenham came to a successful close on November 5. This undertaking, which was started in the Jubilee Year, 1887, is different to other institutions of the kind, as it is entirely carried out by its founder, Mr. A. J. Matthews, who takes all risk, and the direction in every department. He is assisted by an enthusiastic body of gentlemen who act as stewards; also there is a committee of gentlemen responsible for the charity fund. There were several new works written for and produced for the first time at this festival. The composers of these (who conducted their own works) are: Dr. F. Iliffe, M. A., of Oxford; Mr. E. Elgar, of Malvern; Mr. A. H. Brewer, of Tonbridge College, and Mr. H. J. Taylor, of Dover. Besides the new works selections from the works of Mozart, Rossini, Gluck, Gounod and Wagner have been performed, and the oratorios Elijah and Creation and the Golden Legend, of Sullivan, made up a program suited to all tastes. The list of artists included Miss Esther Palliser, Madame Zippora Monteith, Madame Belle Cole, Madame Marie Hooten, Mr. Charles Santley, Mr. Lloyd Chandos and others. The band and chorus numbered 300.

F. V. ATWATER.

Lavin's Success with the Springfield Orpheus.

Mr. William Lavin sang with remarkable success with the Springfield Orpheus Society on November 24. A clipping from his press notices is printed below:

William Lavin has been in this city several times before, but never has he made the favorable impression of last evening. His voice is a magnificent tenor, rich and round, with a wide range, and it is under admirable control. During the time since his previous appearance here he has made wonderful progress as a singer, and his every number was generously applauded, and encores were demanded. His first number was Ponchielli's Ciele-Mars. This he sang with finish and a degree of dramatic expression which won him recognition at once. He was recalled, and for his encore sang that sweet ballad At Parting, by Rogers, a mere trifle musically, but one of the gems in the love song class.

His second number on the program was a group of songs, L'adieu de Rondel, by De Lava, and I Know Not, by Lucien Howe. The former is musically far superior to the second of the group, but the audience went wild over the latter, and failed to applaud the former. For an encore Mr. Lavin sang The Lilies Clustered Fair and Tall, by Henshaw Dana. This was the sweetest song of all the sweet ones which he sang, and the audience made an effort to have it repeated. Trifles like this always appeal to the lovers of the best of music, even when they are wedded to the classics, for they are like the cream and coffee which makes the dinner complete.

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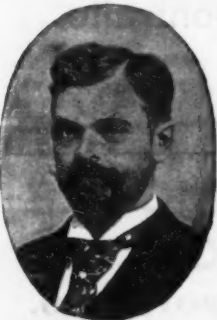


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Leo Stern.

MR. LEO STERN, whose portrait is given on the front page of this issue, is prominent among the younger generation of 'cellists. Although he entered the ranks of professional musicians scarcely four years ago, still his natural gifts of temperament and mentality were so strong, his application to the art he loved so persistent, that he has won a high position for himself among the musicians of the higher class in the Old World.

Mr. Stern comes of a musical family in Brighton, England. He was himself originally trained as an analytical chemist in Scotland. Being, however, of rather delicate constitution the very variable weather known to the Scottish climate brought on a severe illness, which made it necessary for him to abandon his profession for a time at least. The head of the firm, who appreciated Mr. Stern both for his chemistry and for his music, generously gave him a long and delightful tour in the Mediterranean to recruit his health. A second breakdown, however, some time after, led to his abandonment for good of his industrial vocation, and after a thorough course of study in Germany he returned to England and joined the ranks of public performers.

His success was immediate, and in addition to playing at principal concerts he has received more than one "special command" to appear before Her Majesty. In fact, he has always enjoyed the favor of royalty to a marked degree, and was for a number of years a warm personal friend of the late Prince Henry of Battenberg, who was also one of his best pupils on the 'cello.

From his advent into professional circles Mr. Stern has taken a high position and maintained it throughout, numbering among his friends and professional associates, with whom his appearances have been made, such artists as Paderewski, Patti, Edward Lloyd, Sauret, Massenet, Godard, Thomé, and more recently, and perhaps more closely than all, Dr. Dvorák, whose concerto for 'cello and orchestra was first played by Mr. Stern in Queen's Hall, London, with the Philharmonic orchestra, March 19, 1896.

The circumstances of his introduction to Dr. Dvorák were worthy to be recorded. The first production of the Dvorák concerto was to be given on the above date under the baton of the celebrated composer himself, but at a very late date the 'cellist who was to have played the solo part declined, for reasons best known to himself. Mr. Stern, learning of this, wired Herr Dvorák, residing in Prague, asking if he might apply for the place of honor thus made vacant, and saying that he would start at once from London to Prague to submit his interpretation of the work to the maestro for his approval. Dr. Dvorák's reply was not encouraging, being to the effect that he (the composer) had no time to waste on aspiring young 'cellists. Nothing daunted Mr. Stern, grip in one hand and 'cello in the other, started for Prague, where, having persuaded the doctor to hear him, he was at last warmly received.

As Dr. Dvorák's guest Mr. Stern remained in Prague for a week, putting the finishing touches to the work in hand, under the composer's instruction, and going with him to London, the doctor having notified the Philharmonic management that he had secured their soloist.

The performance was a triumph for the composer and for Mr. Stern, and as a result Mr. Stern has been engaged

since that to play this same work at all the principal orchestral concerts, wherever given, in Europe.

The instrument upon which Mr. Stern has won his laurels is the largest Stradivarius in existence, being known to the world of connoisseurs as the "General Kidd Strad." It was presented to Mr. Stern by a number of London admirers at the cost of 1,300 guineas, and is in the most admirable state of preservation. For 120 years it was locked up in a box and never used. The varnish is as perfect as the day it was put on, and Mr. Stern himself is the first performer upon it whose playing has produced any sign of wear. On the lower part of the belly, near the tailpiece, is an excellent piece of workmanship by Stradivarius himself, who inserted a strip of wood to make good a weak place, a repair which is of great interest to collectors of rare instruments and shows the same excellence of workmanship as everything Stradivarius did.

Mr. Stern visits this country for the first time in January under the management of Concert Direction Brown & Weld, of Steinway Hall, Chicago, who have already booked him for the largest number of engagements ever booked in so short a time for a single 'cellist.

Richard Burmeister as Conductor.

A GRAND concert will be given in Baltimore on January 12 by the Damrosch Symphony Orchestra, of New York, under the direction of Mr. Richard Burmeister. The concert will take place in Music Hall, and one of the leading singers of New York will be engaged to assist. Great interest is taken in the leadership of Mr. Burmeister, who will make his début as conductor on this occasion.

A more than sufficient guarantee fund for this concert has been already secured, and in the short time of but two days the following prominent Baltimore citizens have subscribed each \$100: David L. Bartlett, Lawrason Riggs, James A. Gary, B. N. Baker, Jenkins Brothers, Ernst Schmeisser, C. Morton Stewart, David T. Buzby, Charles E. Dohme, Isaac E. Emerson, B. F. Newcomer, Henry James, Dr. Thomas L. Shearer, Louis K. Gutman, the Wehr, Hobelmann, Gottlieb Company, Christel L. Schlens, Geo. E. Reuling, Md., Richard Burmeister.

The management of the concert will be in the hands of a large number of prominent ladies of Baltimore society, a fact which will insure a great social and financial success. In all directions the affair promises to be the event of the Baltimore season.

Manuscript First Public Concert.—The first public concert of the Manuscript Society, of New York, for the season 1896-7 will take place at Chickering Hall on Thursday evening, December 3.

An orchestra of fifty-five performers will be directed by Mr. Silas G. Pratt. Following is the program:

As you Like It, orchestra, John Knowles Paine, Boston; Indian rhapsody, orchestra, Paul Miersch, New York; three songs, Spring Song, Fireflies, The Riddle, sung by Mrs. Julie Weyman, Mrs. Jessie L. Gaynor, Chicago; Symphonic poem, Edris, Orchestra, Frederick Grant Gleason, Chicago; overture, In the Sunny South, op. 22, orchestra, Henry Schoenfeld, Chicago; songs, Fly Little Song, Drink to Me Only With Thine Eyes, sung by Mr. Grant Odell, Louis R. Dressler, New York; serenade, Pickaninny, orchestra, Rudolph Aronson, New York; two negro idyls, Legend, Episode, Henry F. Gilbert, New Boston.

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BOSTON, Mass., November 29, 1896.

THE Kneisel Quartet gave the second of its concerts this season in Association Hall the 23d. The program was as follows:

Quartet, op. 17.....Sgambati
Sonata for piano and violin, A minor.....Paderewski
Quartet, G major, op. 18, No. 2.....Beethoven

John Burroughs, in his *Whitman, a Study*, asserts that "the modern standard in art is becoming more and more what has been called the canon of the characteristic, as distinguished from the Greek or classic canon of former beauty. * * * Classic art holds to certain fixed standards; it seeks formal beauty; it holds to order and proportion in external parts; its ideal of natural beauty is the well ordered park or grove or flower garden. It has a horror of the wild and savage. * * * The modern mind has a sense of the vast, the infinite, that the Greek had not, and it is drawn by informal beauty more than by the formal."

I tumbled on this extract from Mr. Burroughs' new book the day after I heard Sgambati's quartet, and I wondered if it would serve as key to certain riddles in the music. From Mr. Burroughs' statement thought went back to this quotation from the marvelous first chapter of *Thomas Hardy's Return of the Native*: "Indeed it is a question if the exclusive reign of this orthodox beauty is not approaching its last quarter. The new vale of Tempe may be a gaunt waste in Thule: human souls may find themselves in closer and closer harmony with external things, wearing a sombreness distasteful to our race, when it was young. * * * The time seems near, if it has not actually arrived, when the mournful sublimity of a moor or sea or a mountain will be all of nature that is absolutely consonant with the moods of the more thinking among mankind. And ultimately, to the commonest tourist, spots like Iceland may become what the vineyards and myrtle gardens of South Europe are to him now, and Heidelberg and Baden be passed unheeded by as he hastens from the Alps to the sand dunes of Scheveningen."

And then back to Bacon, curious concerning the effect of grease on boots and the mythological wisdom of the ancients: "There is no Excellent Beauty that hath not some Strangeness in the Proportion."

Surely the pleasure in hearing Sgambati's quartet is an answer to the appeal of a lately learned emotion.

I remember when I first heard this music played by the Listemann Quartet (November 11, 1889, is the date of the

first performance in Boston), the first movement and the finale seemed in large measure hideous.

The Kneisel Quartet played it October 22, 1894, and the same movements still seemed disagreeable; in certain passages positively ugly. But last week, lo! and behold, there was a fascination in the more aggressive ugliness, and the reproach made against Sgambati, that he does not treat the quartet scheme respectfully, but tries to escape from its spell and steal hints at orchestral effects, was converted into a certificate of merit.

Of course after the quartet of Sgambati we all welcomed the quartet of Beethoven, and we drew breaths of relief, and we winked decorously at each other, and said, "Ah, here's the true music! I could listen to this all night. It's so simple and frank and beautiful!" We all said this, honestly and enthusiastically. And yet the week has gone by and somehow or other the impression left by the music of Sgambati is stronger than the impression left by that of the music of Beethoven. It's absurd, of course, and it's all wrong—but here's the psychological fact. And what is worse and utterly to be condemned, I cannot rid myself of the conviction that the first name of the Beethoven of op. 18, No. 2, was George—plain, simple George, the George of checks and commerce. I wish the printer would spell "check" "cheque;" the amount would seem larger; the "que" certifies to funds in the bank.

I look over what in all sincerity I wrote about Sgambati's music; that he sold his glorious birthright of spontaneous melody for a mess of pottage prepared by Liszt; that, like the Chosen People, he goes wandering (the translators of the King James version used a stronger word) after strange gods; that he thinks across the Alps—and other phrases which should convince the managing editor of a newspaper that he has a singularly gifted person in the chair of musical criticism and lead him to exclaim, "My God, what if I should lose this man! I must double his salary this moment."

I still believe that religious bathos in Liszt's most affected and sickening vein disfigures the first measures of the first movement; that the reminiscences of the basilica are the most honest passages, as well as those most creditable to the composer of the movement; that the voice of the Hungarian abbé sojourning in Rome is heard in the andante and even in the finale; that the scherzo is by all odds the most original, spontaneous, firmly knit, artistically balanced of the four movements.

There are pianists who seem to be greatest, as well as most thoroughly at home, when they get away as far as possible in their performance from the peculiar character of the piano with its irreparable limitations. They are most successful in their imitations of orchestral colorings and nuances. Sgambati, in like manner, is most effective in the string quartet when he writes least in the approved traditional manner of this form. For this some blame him, and they are excellent judges and honorable men. The older I grow the less sure I am of the inevitable, inherent beauty of form, form as it is rigidly taught and understood. Values shift and forms are vaporous things. The aria known to Scarlatti and Carissimi was a fine thing in its day, and the old Scarlatti knew how to move and thrill even in the extreme formality of speech. But to me the conventional aria of the early and middle years of the eighteenth century is a thing more terrible than an

army with banners. There is the thought of that sure repeat that waits patiently for its return, and grins sardonically at the audience. "You didn't care for me the first time. Ha-ha," it shrieks, "you must hear me again!" In paying too marked attention to form you are likely to lose that most important thing, vista.

And now I go back to Mr. Burroughs, as I began with him: "I always think of a regulation verse-form as a kind of corset which does not much disguise a good figure, though it certainly hampers it, and which is a great help to a poor figure. It covers up deficiencies and it restrains exuberances."

Paderewski's violin sonata was played here for the first time by Messrs. Timothée Adamowski and Arthur Foote, October 26, 1891. It was played in a most sympathetic fashion last Monday night (November 23) by Mr. Kneisel and Mrs. Szumowska-Adamowski. The work is not a strong one. There is monotony in melodic and harmonic treatment. There is no point, not even a decided motion toward any point. There is considerable padding, which seems to-day as dull as the padding in the quartet of Beethoven, which was written about a century ago. If Paderewski should play this sonata with some worthy violinist he might hypnotize you into accepting the work and thanking him for it. But once away from the immediate working of his personality the gift seems inconsequential; you doubt whether it is worth taking home.

For there is Kapellmeister musik written by ultra-moderns as well as that written by belated followers of Hummel and Mendelssohn.

How do you identify a work like the Sgambati quartet? It is op. 17, but should you say "Quartet in D flat major," or "Quartet in C sharp minor," with reference in the first case to the first movement, and in the second case to the finale? This quartet has borne here in turn each of these titles.

I understand that Sgambati has finished a second string quartet, and that the composer would like to have the Kneisel Club visit Rome for concert purposes.

Mr. Rosenthal, alas, was too sick to give his recital the 24th. Dr. Beach forbade his appearance. To quote from the doctor's certificate sent to the newspaper offices, "Mr. Rosenthal has not gained sufficient strength to warrant him in undertaking his concert without serious risk to his health."

The first concert of the twenty-sixth season of the Apollo Club was given in Music Hall the 24th. The club sang Mohr's Hymn (quartet, Messrs. Hobbs, Shirley, Whitten and Daniel), Lloyd's A Wet Sheet and a Flowing Sea, Brahms' Lullaby, Gounod's Anvil (solos by Mr. Dwyer and Mr. Townsend), Mosenthal's Music of the Sea, Schulhoff's Shepherd's Farewell (arranged by Storch, with tenor solo by Mr. Dwyer), Pfleger's When All the World Is Young, Lad, and Mendelssohn's The Word Went Forth.

Mr. Carl Halir, violinist, made his first appearance in Boston on this occasion. He played with piano accompaniment Spohr's concerto No. 8 (Gesangsscene), a romance by Bruch, Ries' Perpetuum Mobile, and for an encore one of Brahms' Hungarian Dances. His tone was pure, full, free from sensuousness, without individual

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suggestion. His technic was ample. His phrasing was classically—or shall I say academically—elegant. His manner was manly and sincere. But as he played last night at the Symphony concert I shall speak of him again in the course of this letter.

Miss Gertrude May Stein sang Gounod's Repentir, Brahms' Serenade, Dvorák's Klage and Tchaikowsky's Through the Still Night. She sang with great warmth of expression and was applauded heartily.

The club sang with its accustomed, gentlemanlike ease. The phrasing was in reality a continuous see-saw of crescendo and diminuendo. There was the amateurish accentuation of first beats, and the bars were regarded often as punctuation marks in the musical sentences. Even in supposedly impassioned moments the singers did not raise their voices above well-bred conversational tones. Mr. Lang was the conductor.

The program book of the Apollo concert paid this tribute to one of its original members:

"Members of the club will kindly forbear comparing this program book with those of former years, owing to the resignation, last June, of the efficient secretary, Mr. Arthur Reed, who is now our vice-president, and whose good taste has always made our program books so uniformly attractive."

Quotations from Timon of Athens, Othello and Henry VIII. told of the character and labors of Mr. Reed. Thus the audience was reminded that Mr. Reed was "lofty and sour to them that loved him not," which, I confess, seems to me a very accurate description of the late and efficient secretary.

"He was a scholar, and a ripe and good one." And, pray, how did Mr. Reed show his ripe scholarship in compiling the program books? Why, he consulted a Complete Concordance to Shakespeare, and he used quotations under the heads "Sing," "Singeth," "Singing," "Song," "Song-men," "Music," "Musicians," &c. As Mrs. Cowden Clark gives nearly 150 quotations under the head "Sing," it is evident that Mr. Reed's task was not a Herculean one.

The Boston String Quartet, assisted by Mr. Carl Stasny, pianist, gave the first of three chamber concerts Tuesday evening, the 24th, in Association Hall. I am told that string quartets by Haydn and Klughardt and a piano quartet by Brahms were well played. As the manager neglected to send tickets to the daily newspapers, my colleagues and I did not have the pleasure or the pain of hearing them.

The program of the sixth Symphony concert, given last evening in Music Hall, was as follows:

Overture, Manfred.....Schumann
Concerto for violin.....Beethoven
Fourth Symphony.....Tchaikowsky

Mr. Nikisch, conductor of the Symphony Orchestra in Boston in the season 1890-1, introduced two movements from Tchaikowsky's Fourth Symphony (andantino and scherzo) and two movements from Godard's Symphonie Orientale. After a symphony has been heard selections may with reason be made; but when a work is unknown a selection from it may do injury to composer or audience. Surely last night, when Tchaikowsky's Fourth Symphony was played here as a whole for the first time, the two movements heard in 1890 assumed larger proportions, and their fitness in the composer's scheme seemed at last indisputable.

These two movements named were, I believe, the first that gave to a Boston audience any idea of Tchaikowsky as a symphonist.

Mr. Damrosch brought out the Second Symphony here December 9, 1891; the Fifth was produced at a Symphony Concert October 23, 1892; the Sixth was produced by Mr. Paur December 29, 1894.

Indeed, Tchaikowsky's orchestral music has been late in coming to Boston, where audiences are inclined to shy at novelties.

In New York you heard his Romeo and Juliet fantasia overture in April, 1876. It was not played in Boston until February, 1890.

In New York you heard his Francesca da Rimini in December, 1878. It was not played in Boston until December, 1891 (Philharmonic), and November, 1895 (Symphony). His Third Symphony was played in New York in February, 1879. I find no record of its performance in Boston.

His Manfred (op. 58) was played in New York in December, 1886. I find no record of its performance in Boston.

I admit that this symphony is called so for the sake of politeness; the work is more properly a suite, but I am still too much under the influence of the music to quarrel about terms.

The first movement is very long; but with its now elusive and now palpable rhythm, its Italian tunes sung by a Russian voice, its ingenious detail, its startling juxtaposition of the elegant and the barbaric, its varying panorama of tone, sketches, frescoes, miniatures and gallery as well as intimate paintings, who would wish it shorter? The andantino recalls the Russian gloom dear to Dostoevsky; as the atmosphere of the opening scene in Humiliated and Offended, or description after description in Bésé. There is the suggestion of Death playing at the squalid panel game with his accomplice, Mrs. Life, the plausible demirep. The scherzo is a wise instance of how a man of parts knows the necessity of avoiding monotony. I know of few things in modern music more effective than the interruptions of the colossal pizzicato. Is the finale the development and apotheosis of a folk song, Vopoli Berosa Sto'ala? I have read so, but the writer is an incorrigible jester and the alleged Russian title may contain ideas of startling impropriety, for all I know. What a vodka-inspired defiant musical whoop! The motto of this finale might well be the sentiment of Hâji Abdû el-Yezdi:

Cease, man, to mourn, to weep, to wail; enjoy the shining hour of sun;
We dance along Death's icy brink, but is the dance less full of fun?

Mr. Halir was applauded loudly for his performance of the Beethoven concerto. The performance was calm, serene, scholarly, eminently academic. There was the nobility that is taught, and is traditional with Joachim, whose outward manner of playing is copied, perhaps unconsciously, by Mr. Halir. His tone was authoritative. His technic was adequate to all demands. He has been taught thoroughly in a sober, composer-fearing school. I often admired, I often said to myself, "This is excellent

playing, Mr. Halir;" but I was not moved, nor was I conscious of the insidious musical fluid, which, emitted sometimes by less sane and securely grounded violinists, reaches the heart of the hearer and looses him from time, space, reality. I knew that a well-equipped man was soberly and honestly at work. I did not feel the presence of an o'er-mastering individuality, possessed with a demoniacal spirit.

The playing of the orchestra throughout the evening was of a high order of excellence. PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., November 28, 1896.

THE MUSICAL COURIER is for sale at all news stands, hotels, railroad stations, &c., in this city. Persons who cannot find it at a news stand will confer a favor by sending a postal card to the Boston office of THE MUSICAL COURIER, 17 Beacon street, stating the location of the stand.

It is expected that Steinert Hall will be finished by the middle of December, when a concert will be given by some local talent. It is possible that Martinus Sieveking will give a recital there, although the matter is still undecided.

Mr. Everett W. Truette will give the inaugural recital of the new organ at Grace Episcopal Church, Lawrence, on Monday evening, November 30. This organ was built by James E. Treat & Co., of Methuen, and is a large three manual.

On Thursday evening, December 3, Mr. Truette gives a recital at the First Parish Church, Watertown.

At a recital given by the students of the advanced classes of the New England Conservatory of Music, on Wednesday evening, the ensemble class was conducted by Mr. E. Gruenberg, who has made several innovations in the manner of teaching ensemble work. The concert proved most interesting as showing the work accomplished.

Miss Edith Castle, contralto, sang at the Charlestown Club on ladies' night last week.

Miss Georgie Pray, the violoncellist, will play at the vesper service of the Roxbury Universalist Church tomorrow (Sunday) evening.

The program for the Star course concert next Monday night will include Miss Emma Juch, prima donna soprano, and the Germania Orchestra, conducted by Mr. Emil Mollenhauer.

Special musical services are being held at Christ Church, Quincy, during November, at which the following works have been given for the first time in America: Psalm 102, verses 23 to 27, set to music by John Wrigley, F. R. A. M., and a harvest festival cantata, The Bountiful Giver, by W. H. Maxfield. F. Wrigley, organist of the church, presided at the organ.

A charity concert in aid of the Educational and Industrial Institute for Colored Children at Mayesville, S. C., will be given next Tuesday evening at the Every-Day Church. Among the singers to appear is Miss Van Vleck.

A musicale will be given in the ballroom of the Hotel Vendome Thursday evening, December 3, at 8, for the reduction of the debt of the Church of the Messiah. Mrs. John L. Currie will sing, Baron E. de Vicq de Cumpticle,



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MADAME CARREÑO'S First Performance Philharmonic Society, New York, January 8, 1897.

pianist, will play, and a Kinder symphonie will be given by seven young ladies.

The first in a series of four lectures before the members of the Brookline Educational Society was given in Shailer Hall, of the Brookline High School, Monday evening. The subject of the lecture, which was given by Prof. Louis C. Elson, of the New England Conservatory of Music, was The Story of German Music, illustrated by songs. Dr. Walter Channing, president of the society, presided.

A concert was given at the Newton Club house Wednesday evening, under the auspices of Mrs. Mary Beebe Cutler, for the benefit of the Newton College Hospital. The artists taking part were Miss Laura Webster, Miss Alice Cole, Mr. Eliot Hubbard and Mrs. Mary Beebe Cutler.

The program for the second of Miss Orvis' four concerts for young people, in Chickering Hall, this morning, will include a lecture recital by Miss Helen A. Brooks, on Old French and English Dances. At the third concert, December 5, Miss Orvis will talk about the Piano Sonata, its development from the song and rondo, and play rondos by Haydn, Mozart and Beethoven, a sonatina by Clementi, and a sonata by Beethoven, op. 14, No. 2.

The four oratorio concerts of the Händel and Haydn Society will be given December 20 and 21, The Messiah; February 7, Elijah, and April 18 Hors Novissima.

Mr. David Bispham sings with the Händel and Haydn Society in the concerts of December 20 and 21.

A paper was read by Prof. Claudius Deslouis, formerly baritone at the Opéra Comique and the Théâtre Italiens, in Paris, yesterday, at the house of Mr. and Mrs. George Hollis Blake, in Gloucester street, on The Teaching of Singing and Vocal Art. After the lecture Mrs. Gorham Hubbard, Mrs. Thatcher, Mrs. Blake and Mr. Gustave Priesing, pupils of Mr. Deslouis, sang French songs, and the professor sang a solo, and also his composition, a duo, Hommage à Washington, with Mr. Priesing. M. Deslouis announced his intention to organize in Boston a musical society whose raison d'être shall be to present, in society, the chefs d'œuvres of the old French musicians, who wrote music from the heart, and not merely from the head, like Boïeldieu, Nicolò, Grizard, Carafa, Lulli, Hérold, &c. Their music pleased everybody, because everybody understood it.

A Youngstown Concert.—A concert under the direction of Mr. W. W. Leffingwell, assisted by Miss Harriet Worrall, soprano; Miss Carlotta Russell, violinist; Miss Harriet Thorne, pianist; Mr. Simon Weinstein, flutist; Mr. Wm. Wilson, violoncellist, and Miss Myra McKeown, accompanist, was given at the First Christian Church, Youngstown, Ohio, on Tuesday evening, November 17. Some of Mr. Leffingwell's violin pupils were heard on this occasion. The program was neatly made.

Charles Bigelow Ford's Recital.—The following notice of Mr. Ford's recent organ recital is from the New York Journal: Charles Bigelow Ford gave his first recital of the present season last night at the Baptist Church of the Epiphany, of which he is organist. His share of the program included selections from Rink, Saint-Saëns and Wagner, in the latter of which he afforded another proof of his being one of the best pedal players of the organists' guild. Professor Ford was assisted by Mrs. Gerrit Smith, who sang Händel's Oh, Had I Jubal's Lyre and the Bach-Gounod Ave Maria with good voice and expression.

Max Bendix Writes.

Editors The Musical Courier:

BELIEVING you to have done me injustice in not publishing a recent contribution of mine to your invaluable paper (notwithstanding the fact that you have willingly published any quantity of "anonymous" letters in past issues) I ask of you to give space to the following: Several Chicago papers, and above all the Chicago Tribune (of which the music critic (?) Armstrong was formerly an expressman on the West Side), have been attacking me for several months, and I am so tired with their nonsensical rubbish that I finally, at the request of my hundreds and hundreds of friends in the Windy City, have decided to "fly into print," as Longfellow says, although I much dislike ostentatious and capricious publicity. Strange to say these newspapers have not always been unfriendly to me. As the concertmaster of the Chicago Orchestra everybody looked up to me as the sure and only successor of Mr. Thomas. I enjoyed Mr. Thomas' full confidence, and he himself jokingly told me often to study conducting, for, said he, "I have poor lungs, Max, and may pass off any day, so a word to the wise is sufficient."

But, thanks to Him, Mr. Thomas remained well and sound until, during the World's Fair at Windy City, Mr. Thomas grew strangely ill (some say on account of the draughts which rushed through Music Hall on the fair grounds, the many empty seats offering no check to the fierce wind).

Up to this time Mr. Thomas had always treated me as a brother and looked up to me as his dear friend and helper in all things, musical as well as unmusical. Time and again Mr. Thomas had asked me in the presence of the entire orchestra to explain to them such obsolete words as "tempi neni," "speidelando," "rutschicato," and I here challenge any of the orchestra to find me one single time at fault.

As each concert progressed during the first week at the fair in 1893 Mr. Thomas' face grew longer. About the middle of May, 1893, a two-span carriage drove up to my residence on Lake Shore Drive and who should get out but Theodore Thomas in evening dress. He rang the bell, rushed past my colored man, and threw himself upon my sofa. "Max," he said, looking up to me affectionately, "I have given up my position as director of music at the World's Fair, and my cloak now falls on your young shoulders. As one of my best and longest friends none other but you could be my legitimate successor."

In short, I really became the successor of the greatest American conductor, Theodore Thomas. Now comes the fatal turning point. For immediately on assuming my high position the audience began to grow proportionately as the concerts progressed under my direction, plainly indicating a desire for a change in the conductorship of the Chicago Orchestra for the Auditorium concerts the coming winter.

The last concert I gave with the Chicago Orchestra (now ruled as I thought best with progressive ideas) was attended by nearly 3,000 people, whereas Mr. Thomas succeeded in attracting only 327 people, by actual count, in his palmiest day during the fair.

Now Mr. Thomas began to change, and inspired by one of the first violins, who wished to occupy my place with its salary of \$3,000 annually, intrigues began spinning about my nose. At Detroit in 1894 Mr. Thomas told me in the presence of the entire audience, "Sie können zum Teufel gehen, sie Jude," an insult which I never forgot. But the

climax arrived last spring when Thomas told me to "go to hell," which impudence can be proved by nearly all the first violins and flutes who heard the unjust remark. Hereupon I determined to quit the whole organization of jealous musicians.

In order to upset my position Mr. Thomas has organized a rival quartet, but it remains to be seen whether I with my twenty years' experience can be beaten by a German boy just out of school (even if it is the over-praised Joachim school). Two of his players have derived all their knowledge in quartet playing, having been members of the Bendix Quartet last year. Long live American musicians!

This is the whole and true story, Mr. Editor, and I beg of you to see justice done me and my good reputation. Either publish this whole letter or none, for I don't want only parts of my public documents printed and the other part marked with the pencil, as the expressman of the Chicago Tribune once did. Respectfully,

MAX BENDIX,
Ex-Concertmaster.

CHICAGO, November 28, 1896.

Who Were Adams' Other Fiascos?

BOSTON, November 29, 1896.

Editors The Musical Courier:

IN THE MUSICAL COURIER of November 25 is an editorial called Another Fiasco. After commenting upon the dismal failure of Mrs. Sprague and quoting the criticisms of two of the critics who dealt so gently with the lady, you say:

How much longer are Americans going to spend their money among European singing teachers when such results as the above and others recently recorded in these columns face them?

Why do you lay all the blame for Mrs. Sprague's lack of ability upon the European teachers? Is it not true that she studied with Mr. Charles R. Adams, of Boston, before she went abroad? And has she not been studying or "coaching" with him for the past six months since her return from Paris, taking, it is said, six lessons a week? Did she not take three lessons a day for three weeks preceding the "fiasco"?

Why did Mr. Adams allow a pupil to appear when he must have known that failure awaited her? If he could not prevent her appearing, why did he countenance her by his presence? Can any teacher be benefited by such an exhibition of incompetency as Mrs. Sprague presented? Rather does it not seriously injure his reputation, and will not future pupils avoid a teacher who has presented several "fiascos" to the Boston public in the shape of incompetent pupils? Yours truly,

Lambert Pupil Plays with Damrosch.—Miss Florence Terrel, a pupil of Mr. Alexander Lambert and a gifted young pianist, will make her professional debut at the Damrosch Sunday night concert on December 6.

New York Ladies' Trio.—The New York Ladies' Trio, composed of Dora Valesca Becker, violin; Flavie van den Hende, cello, and Mabel Phipps, piano, will play on December 8 with the Orpheus Society, Paterson, N. J.

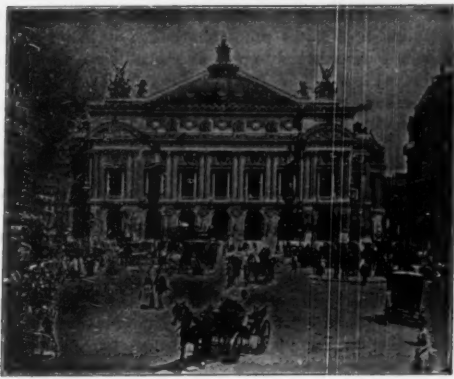
A Saenger Pupil Again.—Mrs. Josephine Jacoby, the young contralto who achieved such a great success at the Damrosch popular concert a fortnight ago, is a pupil of Mr. Oscar Saenger, who is justly proud of her work. She has a magnificent voice, which she uses with great skill, and is rapidly rising into prominence. She is booked for a number of important concerts.

<p>ARTISTS:</p> <p>BERTHA HARMON-FORCE, Soprano;</p> <p>FIELDING C. ROSELLE, Contralto,</p> <p>... AND ...</p> <p>GREGOROWITSCH, The Russian Violinist.</p> <p>DAVID BISPHAM</p>	 <p>FIELDING C. ROSELLE</p>	<p>ARTISTS:</p> <p>CORINNE MOORE-LAWSON, Soprano;</p> <p>ADELE LALIS BALDWIN, Contralto,</p> <p>... AND ...</p> <p>DAVID BISPHAM, Direct from the Royal Grand Opera, Covent Garden, London, ...</p> <p>Barytone.</p> <p>GREGOROWITSCH</p>
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PARIS, November 11, 1896.

ALEXANDRE GUILMANT IN THE CONSERVATOIRE.

A DISTINCT feature of the Paris Conservatoire is that its teachers are not simply pedagogues (good enough in their way), but men of genuine, largely creative genius, endowed with divine light and with the spirit of devotion which accompanies it. They are not taken in there at hazard, nor has money anything to do with the acceptance of the position. The salaries paid are merely nominal, yet there is not a man among the "elect" who would not leave the most lucrative position to accept the privilege.

For the men chosen are men who have been "seasoning" in Art's "yards" from childhood. To them abstract love of the work, pride in the glory and satisfaction in being of service (of the highest type) to the country are sufficient recompense.

Alexandre Guilmant, one of the brightest stars in the musical firmament of France, a man to whose incorruptible integrity the country bows its head, a musician of international renown, enters the ranks of Conservatoire teachers this week by accepting the chair of organ professor offered him by the state.

It is difficult for an American to comprehend that to do this he gives up many private students ready and willing to pay him big prices for their instruction. Yet he does this very thing, and in doing it no thought of remuneration enters his simple, honest mind. Of course he can still give private lessons, but two hours three times a week, with the heavy responsibilities of teaching "artists," the constant examinations, attendance steady and regular, and the drain on his sympathies in the new work will make these cherished privileges more precious than ever.

Private or public, in class in studio or in audience, the disciples of this sound and orthodox apostle are to be congratulated. May the Conservatoire have a long lease of his precious services!

A FORTUNATE AMERICAN PUPIL.

In the last examination for entrance to piano study in the Conservatoire Miss Lucy Hickenlooper, a young daughter of Texas State, sixteen years old, was successful in passing the rigorous examination before a jury of eleven men, tried and true in the knowledge of music, and is now a member of the French Conservatoire. She not only passed, but received ten voices of the eleven, well seasoned with the highest encomiums, and she passes into the hands of M. Delaborde for instruction.

Her trial piece was a Schumann sonata, op. 58, and two

pages of extremely difficult manuscript music were read. The members of the jury were:

MM. Th. Dubois, Paladilhe, Lenepveu, Rety, Taffanel, Marmontel, Wormser, Falcke, Pierné, Delaborde, Pugno, Duvernoy and Bourgeat. But twelve were admitted out of 176 concurrents. With sincere congratulations THE MUSICAL COURIER will watch this gifted young lady's career with loving interest.

M. Augustus Hyllested, the Danish pianist, is in Paris putting finishing touches to a symphonic poem.

Mme. Premisler da Silva, the French pianist (first prize of the Conservatoire), has reopened her piano cours, 47 rue de Maubeuge. Supplementary classes in clavecin, solfège, harmony and reading music at sight.

Mme. da Silva has been winning credit as a concert pianist and clavecinist as well lately, at the Trocadero, at the Jardin d'Acclimatation (with a superb Beethoven concerto), at the Exposition of Theatre and Music, at Montmorency, Rouen, Bordeaux and many other cities of the provinces.

FANNIE EDGAR THOMAS.

Lankow Writes.

Editors The Musical Courier:

PERMIT me to have a little say about the American girl's chance for a public career. I like to give this little saying the title:

THE SPIRIT OF THE AMERICAN STUDENT.

Mr. Wolfsohn's letter to you contains positive facts and, above all, he does right to make that vast difference between the singer only and the singer-artist.

To a certain degree he is right, too, about the "down-right merit, which should win every time." The prejudice against American singers by their own people may find its reason much more in the spirit of the American student than in the managers and the public themselves.

Out of the hundreds and thousands that have beautiful material and fine chances to study with excellent teachers, and work up a career, how many do faithful and sincere work, such as their teachers want and expect them to do for art's sake? It is not art for art's sake with them, but "art" (so called) for wealth and glory and if some extraordinarily gifted ones "get there" seemingly without much trouble, why not take it easy? "The public don't know anyway!" But the public is expected, so just flock together, pay high prices and accept what is given to it by the would-be artist.

Earnest and severe studies do not interest the average students; they are usually enthusiastic in the start, and are more devotedly and lovingly, but as soon as they feel, they get sure of only the beginning of technic, and mostly singing in time and the right notes besides, then follows the swollen head and—off they go! This is an everyday experience—half finish! And they are so well satisfied with themselves that they are to be envied. But there are others! There are willing students with a lot of relatives, mothers and fathers, sisters and brothers and all the next following kinsmen, not to forget hosts of friends, who all have their opinions and much too much to say. The patient teacher has to listen to stuff like this after perhaps two or three months: "So and so said," "My! don't you study parts yet?" "Oh! you still sing scales?" "Dear me, I was through with that in the first month!" "Heavens, you will never get there if you go so slow!" And so on and on, until the formerly willing pupil's mind is upset and discouraged and—off she goes!

Then come the ones that know it all much better than the learned and interested teacher who brought them there. They don't know either humbleness for art nor

consideration for the teacher—not even half finished—off they go! Then the pleasant representative of those that come to you for a little while, as a means for "just to get there." The artist teacher comes with his or her devotion and reverence for art, but *this* pupil doesn't need that; ergo—off she goes! Not to speak of those who think they are so extraordinarily gifted that even the best teacher must only be too happy to take them for nothing. If one does, as I stupidly have done only too often, they never will value it and laziness, indifference and ingratitude will be the teacher's reward.

I will not speak and enumerate occurrences that simply are not understandable which talented students make to give up their work for art.

Now, with all these everyday facts, how can a reliable teacher, say even an ideal teacher, develop a true singing artist, being dependent as a rule on all these species just mentioned? I could name a dozen American girls with simply God-given, glorious voices, but, having no humbleness, no reverence, no devotion for art, and little common sense besides, much less persistency, they will be no more than everyday mediocrities. The greater the gifts the higher are the capabilities and the more untiring must be the endeavors to reach this individual height and greatness.

And with these half-finished, would-be artists managers like Wolfsohn and Ruben, &c., and the public have to deal. Of course they are only good enough for "small engagements," and the prejudice is only the deserved result. My admiration for those that "got there" through love for art and unceasing work.

But as long as vocal students don't study as systematically and patiently for at least from three to four years as other musical artists have to do for ten to fifteen years "to get there," so long they never need expect a manager who puts himself out for them, or a public that is willing to pay for them, and still less need they to wait for those wonderful and celebrated \$1,000 a night!

November 21, 1896.

Mrs. Ratcliffe Caperton.

REPRESENTATIVE AND ASSISTANT OF LAMPERTI—AS TEACHER.

17 Sedanstrasse, DRESDEN, SAXONY,
November 4, 1891.

MY DEAR MRS. CAPERTON—The post of my assistant teacher being at present vacant, a very responsible position, as you well know, and one which I must fill with the greatest care, I have concluded to ask you to accept the same and to prepare those pupils for me that are either not sufficiently advanced or that I cannot momentarily accommodate. In offering you this position I feel that I am paying the highest tribute in my power to the merit of your sound acquirements. Have the kindness to send me your reply at as early a date as possible. Very truly yours,

PROF. G. B. LAMPERTI.

DRESDEN, July 1, 1896.

Mrs. Ratcliffe Caperton is my only authorized representative, and I advise all pupils desiring to study with me to be prepared by her.

Sedanstrasse 17.

G. B. LAMPERTI.

Mrs. Ratcliffe Caperton, whose studio is in Philadelphia, now devotes two days a week to New York—Mondays and Thursdays at Hardman Hall, 138 Fifth Avenue.

Sacred Song Service.—A service of sacred song was held on Sunday evening last, the 20th inst., at the Union Methodist Episcopal Church, Forty-eighth street, west of Broadway, Rev. James M. King, D. D., pastor. Wagner, Ulrich, Spohr, Dinelli, Williams and Garrett were the composers on the program.

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The Quartette will have the assistance of . . . Thursday, November 19, 1896, Thursday, January 21, 1897, Thursday, March 11, 1897.

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For engagements and business communications address MR. GUSTAV DANNREUTHER, care Mr. G. Schirmer, 35 Union Square, New York City.

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Pacific Coast Tour—November—January.

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Sousa.—The first concert of Sousa's Band this season takes place January 1 at the Academy of Music, Philadelphia. The trip extends from the Gulf of St. Lawrence to the Gulf of Mexico and from ocean to ocean.

J. Eldon Hole's Pupils' Successes.—Mr. Guy Latta, a pupil of Mr. J. Eldon Hole, has been engaged as the solo tenor of Trinity Chapel at Twenty-fifth street and Broadway, under Dr. W. B. Gilbert.

Mr. Albert Collischoun, another of Mr. Hole's pupils, has been selected by Mr. Viehle to be the tenor soloist at Grace Chapel.

Conrad Behrens' Concert.—That intelligent artist and vocal teacher Mr. Conrad Behrens gave an Inaugural Evening concert in the new ball room of the Waldorf on Monday evening, November 28. The Fidicina Orchestra, conducted by Louis Melcher, and several prominent vocal and instrumental artists contributed to the program.

Single Seats for Metropolitan Opera Musicales.—Owing to the great demand for seats for separate performances of the Metropolitan Opera musicales at the Waldorf Messrs. Ruben & Andrews have decided to place on sale a limited number of tickets for each of the matinees, in order to accommodate those who do not wish to purchase seats for the entire series.

Two Tucker Concerts.—Two concerts were given on the dates of November 5 and 17 at Worcester, Mass., by Miss Mary F. Tucker, pianist, assisted by Mr. Leo Schulz, cello; Mr. I. Schnitzler, violin; Mrs. Edith H. Perkins, soprano, and Miss Clara G. Woodward, soprano. Sonatas of Beethoven and César Franck for piano and violin and of Mendelssohn and Grieg for piano and cello were the instrumental numbers included at both concerts. The programs were just the proper length, the two sonatas played at each concert being divided by a group of soprano songs.

Middleton Ladies' Schubert Club.—The Ladies' Schubert Club, of Middleton, N. Y., inaugurated its fourth season with a very successful concert in the First Congregational Church on the evening of the 24th inst. The chorus sang in a manner that reflected credit on their leader, Mrs. C. H. Sweezy, while the soloists were all that could be desired. They were Mrs. Harvey Wickham, soprano; Mr. Grant Odell, baritone, and Mr. Orton Bradley, piano. The house was crowded.

A Compliment to Women Artists.—At the last meeting of the Ladies' Tuesday Musicales of Minneapolis two women musicians of the East, Mrs. H. H. A. Beach and Miss Maud Powell, were elected honorary members. The club is one of the most prominent in the West and has given much attention to American works, among others the compositions of Mrs. Beach. The usual series of artists' recitals was inaugurated during the season of '04-'05, Miss Powell, a favorite in Minneapolis, being the artist chosen to give the initial concert.

Mary H. Mansfield.—Miss Mary H. Mansfield, the talented soprano of the First Presbyterian Church, is actively busy with concert work. On December 3 Miss Mansfield sings at the Tableau performance given by the Sisterhood of Temple Emanu-El in Madison Square Garden on December 11. She sings at a concert in St. Augustine's, Bridgeport, Conn., and on December 17 she will be the soloist at the concert given in New Haven by the New Haven Orchestral Club.

Wanted.—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

H. G. Tucker.—In regard to Mr. H. G. Tucker's recent concert in Louisville the Boston *Transcript* says:

A concert was given by Mr. H. G. Tucker last Tuesday evening in Louisville, Ky., the audience being principally composed of local musicians. The program was varied and interesting, the first section containing Chopin's ballade in G minor and the largo in F major of Bach and Saint-Saëns. The second portion of the program was a musical climax, and an achievement of results that proved Mr. Tucker a master. The Spinning Song of Wagner-Liszt was given an entirely different interpretation from that of most other pianists. The phrasing was a revelation; instead of the sustained runs that we have been used to, even from no less an artist than Paderewski, the effect of the emphasis in broken arpeggios seemed to realize more nearly the composer's idea of the spinning wheel, which does not spin in a steady rotary motion. Liszt's Liebestraus in A flat major, in contrast to the dazzling brilliance of the former number, showed sympathy and rare poetic insight. If there had been no other number on the program the Rigoletto Fantasia, Verdi-Liszt, would have compensated the most exacting musician, as its scope and brilliancy were so marked that the hearers could not suppress

the signs of appreciation, but applauded before the concluding strains. Mr. Tucker was a stranger heretofore, but if hearty appreciation count to an artist he will certainly have to return to satisfy those who made his acquaintance as a pianist last night.

Ffrangcon-Davies.—One of the recent criticisms obtained by the eminent singer Ffrangcon-Davies for his work in Elijah at the jubilee performance, Birmingham Town Hall, Festival Choral Society, is here appended:

The other conspicuous success of the performance was the *Elijah* of Mr. Ffrangcon-Davies, which amounted to a veritable revelation. Never has the portion of the work which deals with the raising of the widow's son been better rendered than by these two superb artists. Mr. Ffrangcon-Davies combines all the qualities necessary to a great oratorio singer—a pure and even voice, a keen sense of artistic fitness and a wonderful power of musical insight, which last is a rare gift indeed. I have heard Santley and others give a sound, classical rendering of the part, and Henschel invest it with tremendous dramatic power, but for a combination of their methods with real artistic restraint Mr. Ffrangcon-Davies excels them all. I have never before heard an exponent of the character of the Prophet excel equally in three such strongly contrasted solos as *Is Not His Word, Lord God of Abraham, and It Is Enough.*—*Edric* in the *Birmingham Edgbastonia*, October 9, 1906.

Clementino de Macchi.—Clementino de Macchi, the pianist, has returned to New York after a most successful tour through the South. The following are some recent press notices:

The first number was Liszt's Second Rhapsodie, by Sig. Macchi, the pianist. His interpretation of this difficult selection showed his thorough mastery of his chosen instrument. It is hard to say in what particular feature Sig. Macchi excels. His technic has never been surpassed before a Knoxville audience. He touches the keys lightly and caressingly, and again firmly and powerfully. His accompaniments are gems. A singer should feel inspired with his artistic playing to guide one. He seems to anticipate every change in movement and power adopted by the singer. Sig. Macchi gets into the spirit of the music, and is then able to instill that spirit into his audience. Herein lies his chief success.—*Morning Tribune, Knoxville, Tenn.*

The concert was opened by Sig. Macchi with the performance of Liszt's second rhapsodie and the melody which he drew from the piano held the audience spellbound. It was indeed a sweet and appropriate opening for the occasion. The volume of melody would gradually die away in a distant land of dreams only to be revived again with a thrill of pleasure to the heavens. Having ended the piece he was accorded a round of applause from the appreciative audience which continued until he responded with an encore. This was, however, only a commencement to the calls for encores from the audience, which became almost frantic with enthusiasm near the close of the performance.—*Journal, Knoxville, Tenn.*

The first number on the program was the second rhapsodie of Liszt, performed by Sig. De Macchi. The low and gentle tones that he elicited from the grand piano were thrilling in their sweetness, and were now and again lost in a volume of melody that seemed to echo with the soul of passion. It was the commencement of the concert, and the liberal and appreciative applause accorded the player was like the note of an approaching storm that found its climax in the perfect whirlwind of enthusiastic acclamations that toward the close of the entertainment seemed to shake the building to its very foundation.—*Lynchburg News, November 13.*

Mr. De Macchi, pianist and accompanist, is very youthful looking, but nevertheless astounded his audience with his masterful performance of Liszt's Second Rhapsodie, Godard's Valse Chromatique, and Chopin's Polonaise. He is possessed of physical power,

and he makes the most involved passages perfectly clear.—*New Orleans Picayune, November 20.*

Corinne Moore Lawson.—The following criticisms were obtained by Mrs. Corinne Moore Lawson from the New York press on her recent recital:

Mrs. Corinne Moore Lawson's recital in Carnegie Music Hall last Monday afternoon was a pleasant affair which left an agreeable impression of romance and sentiment upon the mind of a listener, for the songs were selected with skill, they were all of the most refined, if not of classic style, and they were chosen with excellent fitness to display many admirable qualities in the singer. Besides, Mrs. Lawson's voice has much that charms the ear in mere tone quality, her especial gift being an extraordinary resonance in the higher register, which gives to the upper notes unusual power and brilliancy. Her voice has improved since last year in smoothness of quality and in evenness of strength throughout its compass.

The program of this recital included songs by Grieg, MacDowell, Paderewski, Amy Horrocks and many other composers. Her interpretations were guided and most ably supported by the judicious, discriminating, and most tasteful accompaniments played by Victor Harris, whose work is constantly becoming more valuable and more necessary to artists and to the entire musical world of our city. With his assistance an artist is not only safe, but her efforts are certain to be adorned.—*New York Sun, November 25, 1906.*

Mrs. Corinne Moore Lawson, a singer who possesses a most engaging personality and a number of other qualifications which make for the good in art, gave the first of two song recitals in Chamber Music Hall yesterday afternoon. Mrs. Lawson comes from Cincinnati, and has recently taken up a residence in New York, where she has been heard a few times in the course of the half dozen years which compass her professional career. Her singing yesterday of an extremely interesting list of songs indicated a decided growth in intelligence and feeling.—*New York Tribune, November 24.*

At one of her vocal recitals in Carnegie Hall last winter Mrs. Corinne Moore Lawson sang a series of Franz songs which were so well received that it was a disappointment not to find the same composer's name on her programs for this season. However, she made partial amends for this omission yesterday afternoon by singing groups of songs by Grieg and MacDowell, two composers who are at their best in their lieder, and by no means as well known to the general public as they ought to be. They used to say in England: "Who ever reads an American book?" and they say now: "Who ever sings or plays American music?" Well, MacDowell's music is played abroad, and if his songs were well known they would be sung as often as those of any European master. They are romantic, modern, foreign and American at the same time, and they will become classics in time.

Mrs. Lawson also sang some old English songs, in which she is usually at her best. In an old Norwegian Shepherd Song of the sixteenth century her voice rang out superbly, as also in Handel's Oh, had I Jubal's Lyre, and Goring Thomas' Song of Sunshine. She sings quick songs less perfectly than the more cantabile ones, and if she could equalize her voice she would have few rivals on the concert stage. As is proper, she sings every song in the language it was written in, and the program contains a translation.—*New York Evening Post, November 24.*

Regarding Ratcliffe-Caperton.

PHILADELPHIA, November 16, 1896.

Editors The Musical Courier:

IN reading THE MUSICAL COURIER I find that its columns are ever open for encouragement and praise of that which is good in the study of music. Possibly my experience may be one of many, but would it not be well to add my testimony to the well-merited reputation of Mrs. Ratcliffe Caperton as a cultivator of the voice? I came to study voice culture with Mrs. Caperton after ten years of study with several other instructors of good repute, with a voice badly wrecked and a diseased throat.

A specialist on throat diseases said when he examined my throat, "Your teaching and study of vocal music for the past seven years has been ruinous to your throat. Nature now calls a halt."

A noted vocalist of New York city seeing my condition advised me to go to Mrs. Caperton and I would find relief. It was the best advice ever given me. Mrs. Caperton, after carefully trying my voice in several lessons, assured me that my voice could be restored, and my throat cured by properly placing my tones. She did not prescribe perfect rest, as the physician had done, but taught me the proper management and control of the breath, that being the fundamental condition of good singing. Then came the correct use of the conversational voice, the proper placing of the tone, where it would resonate in all the acoustic cavities, or, as the French say, to sing "dans la masque," the control and use of the lips, and lastly the perfect enunciation of the words, while the throat was relieved from all pressure, and then it was easy to sing "with the spirit and the understanding also." Now at the beginning of my third year of study with Mrs. Caperton I have my voice restored to me more beautiful than ever, a pure high soprano, flexible and resonant, a sound throat, and good health. In my thankfulness I would like to give "honor where honor is due," and to Mrs. Caperton belongs the praise.

Now my teaching is a pleasure, as I have the assurance that I can train any voice in the most natural yet most artistic manner. Mrs. Caperton is a great student of music, and her resources are wide and varied; her success is as equally marked in all class of music, the Italian and German operas, the oratorios or in concert songs.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG - - Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, 17 Link Strasse, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 39 W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes St., Cavendish Square Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 8 Rue Clément-Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; 8 Clément-Marot.

THE VIENNA OFFICE of *The Musical Courier*, 8 Schlüsselgasse II. Thür 31, is in charge of Emmeline Potter Frissell.

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LEIPZIG, GERMANY, *The Musical Courier*, Waldstrasse, 70.

ROME, ITALY, *The Musical Courier*, 37 Via dell'Aurora, is in charge of Theo. Tracy Owler.

CHICAGO OFFICE of *The Musical Courier* is at 226 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

BROOKLYN OFFICE of *The Musical Courier* is at 539 Fulton Street.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents
Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 874.

NEW YORK, WEDNESDAY, DECEMBER 2, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

THE Mapleson Imperial Opera Company after finishing a week in Philadelphia opened a two weeks' season in Boston on Monday night. Marcus Meyer, who was to have booked ahead, was not in touch with the company during the latter part of the

Philadelphia season, and it is rumored that he will soon be displaced. The engagement of Meyer always appeared to us as an error for obvious reasons not necessary to explain.

THE Sprague fiasco is complete and it is not the only fiasco this season among European importations. We see a rift in the clouds. When the Americans do awaken, look out, look out!

BEWARE, Mr. David Bispham. You are too much of an artist to suit Boss Reszké and he will soon become restive. Remember the fate of Maurel, of Tamagno, of Nordica. Remember, Bispham, remember. Restrain your artistic temperament or you will not secure a re-engagement. As long as Jean Reszké holds the reins no one is retained who in the slightest manner infringes upon the claims of the boss. Cool down, Mr. Bispham. You are a little too fine to suit boss Reszké.

ONE of the largest firms in the theatrical business in this city has given public notice that none of its enterprises will ever again be advertised by posters on walls and fences, and that all the future advertising will be done in the newspapers. This rule should also apply to musical advertisements. The poster has no value for any musical attraction of consequence or artistic tendency, for music appeals to the intelligent members of the community, and they are all newspaper readers. The poster should never be used. It is not used by the Metropolitan Opera House Company nor by the Boston Symphony management, and certainly should not be used by individual artists.

THE Baltimore Sun, in a reference to the Peabody orchestral concerts, makes this statement:

During the whole of last season no orchestral concerts, except those by organizations from other cities, were given in Baltimore. Even the Peabody Symphony concerts, which had been given for many seasons, were discontinued. This was due in a large measure to the antagonistic attitude which was assumed by the local musical organizations and was felt by the trustees and director of the conservatory to be a great misfortune.

This statement is not true. Why mince matters? The Peabody Symphony concerts have always been considered ridiculous by those musicians of Baltimore who were known to be musicians of culture. At any gathering of the Heimendahls, Alers, Jungnickels, Burmeisters, Roemers, Wolfs, et al., the Peabody Symphony concerts, if referred to, became the inevitable source of uncontrollable hilarity, for the simple reason that they were too funny to contemplate seriously. Mr. Hamerik is a remarkably gifted musician, but he is a clown as a conductor of an orchestra and a deplorable failure as a director of a conservatory; and as the trustees ignorantly refused to see this the concerts died off from inherent rot, and the conservatory became the present laughing stock of musical America. And so these things will continue until a change takes place where it should take place to make a change. In the meantime Baltimore will continue to suffer, and if that pleases Baltimore it is very sure that no one outside will care.

LOWER SALARIES FOR ACTORS.

LONDON, Nov. 28.—It is whispered in theatrical quarters that the high salaries now received by leading actors and actresses are menaced with diminution. The profession is getting overstocked, and eminent popular artists are finding themselves too frequently "at liberty" for prolonged periods. Among the actresses who are at present politely announced as "resting" are Mrs. Patrick Campbell, Miss Evelyn Millard, Miss Elizabeth Robins, Miss Janet Achurch, Miss Marion Terry, Miss Lily Hanbury and Mrs. Bernard Beere. Miss Millard has been "reciting" at ballad concerts, and Mrs. Campbell has been giving a reading at St. James' Hall. In addition Mrs. Campbell, Miss Robins and Miss Achurch have been playing at this week's matinées of Ibsen's Little Eyolf. Their appearance has been in the nature of a gracious intervention, not a permanent engagement.

The high sums still demanded by these artists have something to do with their lack of continuous employment. The days are gone when a really capable actor or actress was considered paid with £10 per week, and the days are going when they can insist upon getting £20 per week.

WHAT! \$388 a week considered a high salary for artists in England! Why, Jean Reszké and his brother Eddy get about \$10,000 a week here, and brother-in-law William Schutz gets another \$60 a week for the troubles he has in taking the weekly checks to his relatives and taking the receipts back to the treasurer. Now the family have also added William's sister, Madame Litvinne, to the troupe and her \$500 a night goes toward swelling the family coffers. There is some offspring about eight years old in the family and next season the papers will begin to give accounts of the promising voice of this young-

ster, who will be added to the personnel of the opera after the teething process is completely completed.

We glory in Jean Reszké; he understands his business. He is the model of the nineteenth century, cultured man of the world, who succeeds because he is provided with a large stock of brains. There is no truth, however, to the report that the name of the Metropolitan Opera House will be changed to the Reszké Opera House. At least the rumor is premature, the baby must get older.

BY CABLE.

COLOGNE, Germany, November 29, 1896.

Editors *The Musical Courier*, New York:

REINHOLD HERMANS' Wagnerian style music-drama Wulfrin unqualified success; had its première in Cologne. The composer was called before the curtain a dozen times. Two Americans sang the principal female rôles admirably. Olive Fremstad sang one and Marion Weed the other.

Another American, Miss Jessie Shay, the pianist, scored a great success here on Friday.

FLOERSHEIM.

RESZKE AND DERESCHE.

IN a paper called the Conquering Race in Music, which appeared in the *Ladies' Home Journal*, Emma Calvé contributes the following:

The Americans have, it seems to me, in the field of music, and especially in the field of vocal music, all of the characteristics of the conquering race. They are possessed naturally of the most exquisite voices, which, when properly cultivated and trained, are almost unrivaled. They have indomitable energy, perseverance and pluck. They stop at nothing and are deterred by no trouble and prevented by no obstacle.

Poverty, weariness, exertion, hard work—none of these living spectres which affright and terrify the average art worker has terrors for them. Their physique and their temperament seem made for toil and to surmount discouragement, and the success which they are daily achieving in the field of both operatic and concert singing is testimony to their natural fitness for accomplishment and to their ability to excel. They seem, in fact, to be most lavishly fitted by nature for the parts they are assuming. To these gifts of voice, energy, pluck and perseverance they frequently add a beauty of face and grace of form and movement which the public recognizes as most important factors in the success of the singer's career. They have, too, the temperament which makes great artists and great actresses, the artistic feeling which has for its standard perfection and which is satisfied with nothing less.

In this opinion Calvé differs radically with a manager who recently sent a communication which was printed in these columns, and also with a well-known local vocal teacher whose letter is printed in another column. The difficulty to be faced with Calvé's article is the doubt as to its sincerity. If that could be removed it would be worthy of some dissection, but the trouble is that foreign operatic artists speak in one direction and act in another. That is to say, like Janus of old, they have two faces, and present each one as the occasion demands it. Sometimes they even have two names to be used as occasion demands it.

But let it be assumed that Calvé is correct in her premises and in her conclusions, we should like to ask her, Of what good is it all to our American vocal artists when the first requisite necessary for a career is denied them? How can they succeed when foreign influence prevents them from enjoying fair play? That there is no prejudice against foreigners in the United States is not only well known, but it is furthermore established that foreigners enjoy the greatest favors and distinctions here. We actually are lavish in our tributes to the foreigner, giving support to the extent of millions a year to the Reszkés, the Melbas, the Calvés, the Plançons, the Irvings, the Paderewskis, the Beerbohm Trees, the Bernhards, the Duses, the Maclarens, the Stanleys, and all of them, as we did years ago to the Dickenss, the Ristoris, the Dawisons, the Brignolis, the Tietjenses, the Parepa-Rosas, the Wachtels, the Ole Bulls, and God knows how many more.

What is, therefore, said about the foreigners cannot be based on any prejudices against them, but rather on the great and unjust prejudice in their favor to the exclusion and annihilation of our American, native, struggling artists.

Who blames such gold hunters as the Reszkés for accumulating millions in the United States? No one. They are justified in taking all the wealth out of America they can secure and afterward sardonically smiling at our disgraceful and even rude and objectionable toadyism, for it must offend their culture and intelligence. In fact they are the types that bring the condition before us in relief, and no one should make them responsible for a status that prevails here. We do not, but we are endeavoring

to ameliorate the condition by insisting on publishing the truth instead of joining the universal chorus of hypocritical sycophants who fail to separate the artist from the man and the man from the artist, and who insist upon proclaiming that these foreign stars are infallible. There is something to be done for America's men and women who are endeavoring to get a fair show on honest lines, and we are determined to break a path for them by removing this prejudice that now prevails against them. To do this we must tell the truth, and that in itself is a justification.

The system of which Jean Reszké is the representative in America is the one man power. From a social or an ethical or a philosophical or a sociological point of view the one man power, the boss as he is called, may be a proper or improper, a healthy or an unhealthy, development. The law of the survival of the fittest puts the strongest at the head, but the law must prevail; there must be an even chance, or the fittest cannot survive. Whether the boss is the cause or the effect; whether the boss is a result of the operation of the law or notwithstanding and in defiance of it we are not prepared to argue, and we say we leave that to the speculative minds interested in the discussion of these most interesting problems. The fact before us discloses this state of affairs, viz.: That Jean Reszké is the boss of vocal and of much of the instrumental music in this town, and hence directly and indirectly of this country. He is right to be boss, just as we are right in analyzing the situation in our effort to remedy it and thereby give our struggling American singers a show or the opportunity for a career which they cannot have so long as this foreigner and his associates control the management of the Metropolitan Opera House, which necessarily is anxious to get rid of them on general principles. Now, how does Jean Reszké hold his grip as boss of the great opera house combination? First and foremost, through the metropolitan press. There is not one daily paper in this city that dares to antagonize Jean Reszké; in fact, the papers are teeming with his name in unctuous flattery. His hostelry at the Gilsey House is open house for the press as long as he is here, just as he runs his open house day and night at the Auditorium in Chicago when the company is there. The press is his fulcrum; society is his lever. The income he, his brother Edouard, his relative Schutz and their latest relative, Mme. Litvinne, secure amounts to near a quarter of a million during the season.

Not satisfied with this, Jean Reszké and his relative Schutz now propose to speculate in the field of light opera by producing Alphonse Daudet's *L'Arlésienne*, with Bizet's well-known music, at the Broadway or some other theatre. The greed of the boss is naturally insatiable, and nepotism is also a natural principle. Schutz is his best man for this scheme, for he is a relative, and that keeps it all in the family. The daily papers have already given this proposed scheme such an amount of free advertising that its success is assured. Native American managers would have been obliged to pay thousands to have secured such preliminary announcements as Jean Reszké has already managed to get for this scheme.

Every daily paper panders to Jean Reszké; he has managed this thing diplomatically, and metaphorically speaking we take off our editorial hat to his consummate manoeuvring. Not a day passes but his name appears in the papers, and if they do not interview him they ask for his contributions, of which the latest on Thanksgivings number in the *Journal* is a specimen of deep seated egotism, just as a boss is supposed to possess it:

Let us be grateful because the One who deigns to take pity not only on the song birds but on the most ephemeral little insects may let us sing in the other world the odes that are sung by the very little angels in the inferior skies. As for the cherubims, dressed in light and surrounded by their gigantic wings, I suppose that Apollo and Orpheus are not too great for them. JEAN DE RESZKÉ.

The "one" who takes pity on the song birds is Jean himself, and the other world, which is Covent Garden, London, is the place where the "one" will permit them to sing. The little insects are Lassalle, Ancona, Ceppi, Cremonini, Castelmari and Mantelli, and the little angels in the inferior skies are the German singers, the inferior skies being the Damosch performances. The last sentence is somewhat involved, although it is thoroughly Reszkian—particularly the "I suppose."

The very next day he appeared in the *Sun* in this distorted Olympian fashion:

"Let them all sing the rôles to which they are adapted," says Jean de Reszké, "and let the exclusiveness of certain rôles be given as a right to nobody. That is always the ruin of art."

This is a direct stab at Melba, who claims the ex-

clusive right to sing *Juliette*, and it should put her on her guard in the *Brünnhilde* proposition made to her by Reszké, who, of course, is prepared to substitute Litvinne when Melba fails in that rôle, as she unquestionably will. Melba is no Nordica. Look at the two faces. The one a careless, indifferent, vapid expression; the other a determined, intrepid visage fitted with a square, set jaw that means business. The only thing Reszké could do was to eliminate Nordica. Melba will be buried under contumely and he will have the satisfaction of officiating as *Siegfried*, which he will do in fine shape. Off will go her head, like *Mimé's*, and Edouard might be called in to mimic the motive behind the scene as *Alberich*. Oh, the scheme is beautiful. So polish-ed.

The above interview is really absurd when we reflect that Alvarez or any other great European tenor could never get a chance, under the dominion of Jean Reszké, to sing one of the rôles which have been and are exclusively his own here. Who could sing *Tristan* or *Siegfried* or any great modern rôle at the Metropolitan? Oh, there are no tenors who can sing it? No; none in the 200 or 300 opera houses of Europe where these operas are sung hundreds upon hundreds of times a season! None at all. How sad for Europe! How sad is this kind of education which Reszké has been instilling us with!

We are delighted in this country whenever we can shake hands with or meet a title. Much of Jean Reszké's social and other success is due to the little "de" between his two names. Had he come here as Jean Reszké there would have been much difference in the mere matter of reception. Our little weakness in the question of titles is really an innocent pleasure, like a toy for a child, for, after all, we are still an infant nation.

How did Reszké come to his little "de"? Years ago when he sang baritone rôles at Drury Lane he was billed as Deresche, Italian—Deresche as *Valentine*, Deresche as *Figaro*, Deresche as *Don Juan* and so forth. The evolution from baritone to tenor is altogether too long a story and would destroy the symmetry of this more important debate instilled with the spirit of freedom for our American boys and girls who are looking for a chance to get vocal hearing—if Calvé is correctly reported above—and who cannot get it with a foreign boss in command.

The father of Reszké had no title in the beginning of his career as innkeeper in Warsaw of the Saxon Inn or Sächsischer Hof, still conducted by Jean's brother Victor. Probably his elegant cuisine brought him the decoration of the *cordons bleus*. As to the ancestral estates in Poland, of which the daily papers teem when they report the wealth of Reszké—why, they are as mythical as Paderewski's. Both of these polished gents made their estates here in God's own country, where art is appreciated by the payment of good, solid cash money, which can be taken back to the old country and invested there for the future.

But as we are so generous with our foreign brethren why can they not open their hearts to the young Americans, who, as Calvé says, are so gifted and give them some chance for a musical or vocal career? Are we to worship the foreign calf forever, or rather the foreign hog? Mr. McKinley in his claim as a protectionist said "America for Americans," and Mr. Bryan in his silver speeches followed McKinley by asserting that we should use the shibboleth "America for Americans." But in music it seems to be forever "America for foreigners; damn the American musician."

TO MUSICIANS.

THE MUSICAL COURIER would beg courteously to draw the attention of artists to the fact that all items of interest concerning them designed for publication in the next week's issue should reach this office not later than the Saturday morning before.

This notification is not intended to apply to matters of absolute news, which THE MUSICAL COURIER under whatever pressure is always ready to handle up to the moment of going to press.

It refers solely to the enormous mass of material forwarded by musicians of all kinds, from all parts of the country, recording their current doings, their plans and their successes, which it will be of direct advantage to them to have promptly published in this paper.

We have hitherto been indulgent on this score and striven to handle material accompanied by urgent request for publication in our forthcoming issue, but which has not reached us before Monday. The enormous pressure of the winter season, however

precludes all such possibility in future. For matter reaching this office later than Saturday A. M. the parties interested will be compelled to take chances.

We would further request of our correspondents that they write only on one side of the paper. On this condition we desire to lay particular stress. It must be remembered that a large bulk of the material sent us requires, even when presented in due journalistic one-side-of-the-paper form, a careful amount of editing. Paragraphs have to be rewritten, diffuseness thrown out, and the main gist and essence of the material sifted and condensed after the manner which will most pertinently appeal to public comprehension and interest.

To embarrass matters further by sending in matter at the last moment, sending it in such careless form that its mere decipherment absorbs a wasteful amount of time and trouble, is an indiscretion on the part of musicians which it will be to their interest as it will be to our assistance to correct.

Matter written on both sides of the paper has to go through the hands of our typewriters to be copied before reaching the hands of our editorial staff. The delay caused by this alone often spells disaster to the desire for immediate publication expressed.

Therefore, to facilitate dispatch and that careful consideration of their precise interests which cannot be given artists on a Monday in a journal marked Wednesday, but which is mailed all over the country Tuesday night, we would request that all pressing matter be delivered at this office not later than Saturday A. M., and that this same matter be written only on one side of the paper.

Prompter attention to special requests of musicians and more mutual satisfaction will be the result.

EXTRA.

WITH the opening of business last Monday, November 30, it became known that William Steinway had died at 3:30 that morning. THE MUSICAL COURIER immediately published an Extra containing a biographical sketch of the deceased and other matter pertaining to the Steinway house. Copies of the same can be had at this office or at the American News Company's. Further details regarding the deceased can be found in this issue.

Mr. Steinway was also the president of the corporation of Abbey, Schoeffel & Grau, Limited, which controls the Metropolitan Opera Company, and a successor to the vacancy must be named.

THE FRENCH ON WAGNER.

OF all the notices that have filled the columns of all American and European papers respecting the festival at Bayreuth few are so readable as those by French visitors. The French have always been the interpreters and the popularizers (if there is such a word) of every new idea and new enterprise, for, above all nations, they possess the gift of lucid exposition and utmost clarity of expression. *La France nait entermetteuse*.

Above all things they do not worship Mrs. Grundy, that terrible British matron; nor do they swear by that more appalling figure, the Wagneromaniac. They dare to say that the year 1897 will be the apogee of the success of the Bayreuth performances, the commencement of their decadence; they dare to find fault with the costumes, the staging, most of the singers, everything but the orchestra and the direction. "I do not find in the *Nibelungen*," writes a French visitor, "the simplicity, the clearness, the grandeur of the other poems of Wagner. And yet one leaves Bayreuth subjugated, annihilated by the powerful stress of this colossal work, of which the conception and execution are so prodigious that one has to ask oneself if anything so powerful ever came from the brain of man. Yes, we quit Bayreuth, crushed, stunned with admiration before the genius of Wagner."

"In this little town he erected a theatre; he built it on a new plan and by new rules. He gathered there the first artists of Germany as singers, instrumentalists and conductors, he enforced on them long and painful labors, he shut up his orchestral musicians in a damp cellar, and suspended his fair singers in mid air, he demanded impossibilities from machinists, he imposed the most rigorous silence on spectators, for hours he plunged them into darkness, and they came. The crowd slowly climbed in close ranks the hill on whose summit rises the sanctuary of the new art. It was and is the soul of these manifesta-

tions, it was and is the centre, the focus, whence emanate all the vibrations that contribute to our emotion, and it is this system of direction, this annihilation of all personalities, blended by a supreme will, that creates the profound and almost religious impression of which even the most indifferent carry away an ineffaceable recollection."

This is the truth of the whole matter. The Rhine daughters may just escape pantomime, the fire girt Brunnhilde may be absurd, the costumes hideous, the March of the Gods far from majestic, the singers may not be first rate, the text may not be a great poem, but Wagner, the genius of modern art, dominates all.

In a similar tone Jules Roche in the Paris *Figaro*, after ridiculing the text of the Nibelungen, in which "Brinnhilde is the only noble character in a company of bandits," writes, "Play the work as we play Corneille, Racine or Shakespeare, and the performers would be pelted off the stage. But make the actors singers, add an orchestra, shed over this dull and childish accumulation of events the magic of music, and that music Wagner's, after twenty years' of inspired labor, and the same audience will lose their reason. An unknown god takes possession of their senses, their imagination, their hearts. Germans, French, English, Italians, Americans, graybeards and children; maids and matrons, scholars and thinkers, statesmen and warriors, all these different listeners are thrilled with the same emotion. Caesar and Napoleon gained no greater victory over hosts of men than this music!"

In a similar strain the author of the *Journal d'un Musicien* in *Le Ménestrel* expresses himself when he speaks of Wagner. He evidently is of opinion that Wagner, in his Nibelungen tetralogy, made for himself a libretto which is entirely out of sympathy with our times, and has not those human features, general to all mankind, that makes his model, the Greek tragedy, so touching to-day.

In twenty years, writes M. Montaux, the Scandinavian mythology, Valhalla, the Valkyries and all the epic gods will be as much out of fashion as the Greek mythology is to-day, with its pasteboard Olympus, whence descended the gods of Lulli and of Gluck. But the masterpieces of Wagner will no more lose their value than those of Gluck have to-day. There will, however, be a return to more human conceptions, to the expression of passions nearer our own, in a word, a music drama which will touch us more closely. In a century or two musicians will study and admire the Meistersinger of Wagner as we admire the Passion or the B minor mass of Bach. In none of his works is Wagner more varied, more powerful, more richly colored; nor has he elsewhere adopted a form better adapted to his polyphonic genius.

Doane-Gérard-Thiers Recitals.—Miss Suza Doane, pianist, and Mr. Albert Gérard-Thiers, tenor, announce two piano and song recitals at Carnegie Hall, December 7, 8:30 P. M.; December 10., 8:30 P. M.

Hubermann.—The young violinist Hubermann gave a concert in Carnegie Hall on Thursday afternoon. He has several additional engagements, among them being one in Brooklyn at a Seidl concert.

Kathrin Hilke.—Kathrin Hilke's telling dramatic soprano was heard again in the second special song service of the season at St. George's Church, Stuyvesant square, last Sunday. It will be remembered that she was the soloist also in the first of the series last month. Hardly a Sunday evening goes by that does not find this exquisite singer filling some important concert or church engagement, special arrangements having been made with her by several of the churches most prominent in music, both in Greater New York and in New Jersey.

Nina Bertini Humphrys.—The following excellent notices have been obtained by this gifted young soprano:

Miss Nina Bertini Humphrys made her first appearance with the Metropolitan Company, singing *Micaëla* with fine effect. Miss Humphrys has a pure soprano voice of wonderful range. She completely filled the vast auditorium of the Academy, and achieved an instant success.—*Baltimore American*, November 21.

Nina Bertini Humphrys sang the part of *Martha*, and in the famous *Last Rose of Summer* did some beautiful work.—*The Dispatch*, Pittsburg, November 25.

Nina Bertini Humphrys made her first appearance here this season as *Lady Harriett*, and her sweet soprano voice was really captivating. Her rendition of that ever popular ballad, *The Last Rose of Summer*, has probably never been given in a clearer, sweeter voice.—*Pittsburg Leader*, November 25.

Nina Bertini Humphrys won well deserved applause for her work as *Micaëla*. She sang well and acted with spirit.—*Pittsburg Times*, November 27.



THE hot week which has passed, a record breaking week in matters thermal, did not diminish the ardor of theatrical and musical pleasure seekers. The opera has been crowded and most of the theatres were well filled.

The novelties of the week were not striking ones. Two Little Vagrants, at the Academy, and The Courtship of Leonie, at the Lyceum, are two plays that can hardly be called superior in quality. The former I like the better because it is unavowedly melodramatic. I hate compromises in artistic matters, and the new Lyceum play is a weak concession to melodrama, a weaker attempt at polite comedy, and the confusion of styles has resulted disastrously. The Courtship of Leonie, an unhappy and misleading title, is neither fish nor flesh, nor good kippered hering.

Les Deux Gosses has had, indeed is having, a big run at the Ambigu in Paris. I saw it twice. It is a poor sort of play, with one redeeming element—the two boys—and they are by no means treated in the original so mawkishly as in the adaptation, although they are theatrical enough, heaven knows. Charles Klein, the American adapter, has not caught the French atmosphere; few translators ever do make captive that most elusive of qualities.

He is excusable for the very potent reason that French slang and thieves' argot are not translatable, and Les Deux Gosses is full of picturesque and incomprehensible dialogue. I really believe one secret of the success of Pierre de Courcelle's mediocre play is its clever transference to the boards of the atmosphere of the Rue de Mouffetard. It is redolent of thieves, and some of the characters dimly sketched in Two Little Vagrants bloom with expansive blackguardism in the original.

However, Mr. Klein had to keep the American stage in view. His version is no better, no worse, than the French play. It is all undefiled melodrama, and the two boys save it.

The Oliver Twist coloring struck me at once, only Oliver, puny and sneaking, is not the boy that *Fan Fan* is. This sturdy little chap you can't help liking. It is a pity he has to become respectable, sleek and a pasty faced youth, as are all well born French youths. What a superb housebreaker he would have made!

When he gets into the den near the locks on the Seine you catch a glimpse of his true measure. That boy had heroic stuff in him. He was the son of his mother, and to think of his relapse into the stupidities of a bourgeois home, of his ill disguised contempt for his weak father, of his ennui at being forced into the company of a silly aunt and of her sillier husband! No, *Fan Fan*, I hope to hear some day that you have set the house on fire, stolen your father's money, your aunt's jewels and harked back to Zephyrine and the gang, and in their company become a noble malefactor and finally ended your days on the glorious guillotine!

For cod liver oil *Claude* your sympathies are exhausted after his first coughing spell. He is only a theatrical snare for bereaved mothers, childless widows and the matinee girl. He is too awful to live. It took all the cleverness of Minnie Dupree to make this maudlin boy presentable at all.

Jennie Busley as *Fan Fan* is the hero of the play. She plays the part like a boy, and her personality heightens the illusion. She is delightful, refreshing and never sentimental.

The cast is only an average one. Mr. Radcliffe made as much as can be reasonably expected of a character that for comprehensive idiocy I have seldom seen excelled. The father that at a moment's notice is willing to hand to a burglar and cutthroat his son, or even another man's son, is a favorable

specimen for Nordau's gallery of degenerates. You cannot sympathize with the monster, not even when he is gagged and bound in the home of *Renard*. *Fan Fan* went to much trouble for a worthless specimen of manhood.

Annie Irish is always an interesting and satisfactory artist. She makes a silk purse out of a sow's ear. She dignifies and vitalizes a rôle that in other hands would be the veriest drivel. Of the rest—silence. Although there was an actor who stood stork-wise and with his back to the audience, and, of course, Doré Davidson and Alice Fisher were admirable as the knavish couple.

What can one say of Henry V. Esmond's play at the Lyceum? A poor sort of story to begin with has the young author made for himself, and he goes to pieces before the end of the first act—a prologue which might be omitted altogether, reference being made so frequently to it later. Then the streaks of lean comedy and streaks of fat sentimentality, and hovering above all the priggish figure of *Bruce Leslie*, the man who knows it all, the righter of all wrongs, the eternal figure which will get into modern British playwriting and drive you mad with his self-satisfied, pompous manner. Why, he is even worse than a dramatic critic in his assumption of knowledge. Can I say more, beloved and patient reader of these halting lines?

To retail now the story of *Leonie* would be palpably absurd. I refuse to enter into a conspiracy that will certainly disturb a Wednesday morning's digestion. Why *Leonie* shot her lover she didn't know. She certainly paid the penalty of her hair trigger haste, for she was dogged by one gloomy figure, the friend of the family, until she married another gloomy figure, and also a friend of the family. It was enough to madden you or else tickle your risible rib to watch the brunette, gloomy man leave the stage as the blond gloomy man came on. When these two were not playing hide and seek *Leonie* was screaming, and the son of the man she shot was tossing flower pots or bounding through windows.

By my faith, an entertaining play *The Courtship of Leonie*!

If Fritz Williams had been on the boards of the Lyceum last Tuesday night I would have sworn at least one or two of the speeches of *Mortimer Wenlock* were taken bodily from *The Case of Rebellious Susan*. The character is modeled after that young philosopher, who marries Bessie Tyree and quarrels with her about the window shade. Mr. Joseph Wheelock, Jr., was, with Mrs. Walcott, the gleam of fun in the gloom. Everyone took himself so seriously, and the newcomer, Mary Mannering, only gave an imitation of Olga Nethersole. She has a pleasant presence, but she is sadly in need of a stage manager. Her elocution is monotonous in the extreme. In a more grateful rôle Miss Mannering may shine. She was distinctly a disappointment in this play.

The many admirers of William J. Henderson will be glad to know that he is at his old post on the *Times*. It is time he was back. The animals need stirring up.

There is a remarkable exhibition of sculpture in the Legerot Garden, No. 2 West Eighteenth street. The works exhibited are by Mr. George Gray Barnard, a young American, who is almost a genius. I do not use the word genius often, but in this case I believe that I am warranted. The exhibition closes December 4. That it has not been given columns of criticism in our daily newspapers is a commentary on our culture. I shall speak of Barnard's work later.

Why be serious? The daily papers, full of the sweetness and light that hover aureole-like about the heads of burglars, thugs, murderers and embezzlers, offer little to create or conserve the joy of life. Oh, that joy of life, how it does bubble in books, but seldom in real existence! There is Mr. Howell taking himself seriously; there is Professor Matthews, who knows too much to write a novel, there are Mayor Strong and Mr. Chuck Connors and Rosenthal and Nordica; all these people take themselves seriously, so seriously!

That is why, when I read last evening of a thief having robbed Mrs. Benjamin Harrison of the watch of her first husband, I shrieked sympathetically.

There is something deliciously funny in the idea of

saving the watch of a dear departed one to keep time in the house of a dear present one. It is a theme for a comedy writer or Amelie Rives.

Do not imagine for an instant that Gilbert Parker's new play, the Seats of the Mighty, refers to dead-head tickets, or that Mr. Beerbohm Tree invited the Fat Men's Club to be present at the Knickerbocker Theatre.

Campanini dead! There is a theme evocative of countless memories. Dear old Campanini, our favorite *Lohengrin*, *Don José*, and a host of characters. I suppose the Sanctification Club is already at work about town telling everyone about the dead tenor's failings. Campanini was not only a great artist but he was a big hearted, generous fellow, and one who gave too much of himself to worthless acquaintances. He could refuse no one, and he had legions of friends who literally killed him. After his voice went his friends vanished. I remember well the Sunday night at Lenox Lyceum when he made his reappearance after some years. He had been carefully treated by Mr. Frank De Rialp, and the rumor obtained that Campanini's voice had been restored.

The house was jammed, and when the favorite appeared he was given a superb reception. The rest had done him good, but the voice was a mere thread, and its beauty was veiled. It was literally a voice heard as in a dream.

Campanini's voice was always slightly veiled, but it was sweet, powerful and penetrating. The dramatic blood of the man was usually at a boiling point, and his *Lohengrin*, with Gerster as *Elsa*, was something to remember. I shall never forget his acting in the last act of *Carmen* in the days when Minnie Hauk was *Carmen* and Del Puente the *Torador*. Not an ideal cast, perhaps, but a cast that acted and sang at fever heat.

Campanini's musical memory was marvelous. He told me once that he could sing a hundred parts. He was never as tender or as poetic a lover as Jean de Reszké, yet his *Faust* was famous fifteen years ago, and we all remember the furore he created with his *Celeste Aida* in the times when Anna Louise Cary was the best *Amneris* alive.

Campanini, Henry Abbey, Katharine Lohse-Klafsky, Mrs. Siddons, James Lewis, and now William Steinway—why, Mr. Joe Howard's rule of three will have to be doubled.

Mrs. Scott-Siddons's death does not remove a figure familiar to the public. She has not acted or read here for nearly ten years, her deafness driving her into retirement. I remember her at old Steinway Hall some years ago, when she read at a piano recital of her adopted son, Henry Waller. She was aging, but was still lovely to gaze upon. With the exception of Adelaide Neilson and Teresa Carreño, Mrs. Siddons was the most beautiful woman on the boards. She never had marked dramatic aptitude.

Henry Waller, a fine young fellow, is supposed by some to have been her son, but of that there is no proof. Indeed he has but little of her good looks. He resembles more the hereditary house of Great Britain, and, as he is in high favor at the court in Berlin—where Mrs. Siddons was court reader at the time of her death—the gossips link his name with that of his supposed cousin royal.

Waller is certainly the image of the first and deceased son of the Prince of Wales, "Collars and Cuffs," as he was tenderly called by London. He was a Liszt pupil at a time when the Wizard of Weimar had reached his anecdotal age. The young Englishman played here two decades ago at all the lyceums and star courses, and was a wonder child known as Seraphael, an Edgar Poe-like name bestowed upon him by his fanciful foster mother.

He had a facile technique and a fine memory. I always told him that he made a mistake in giving up his piano playing for composition. The fate of his Ogallalas and Fra Francesco is well known.

At the Lambs' Club the other night Barrymore was asked what he thought of the Barrisons.

"Nude, crude and rude," he carelessly replied.

They are singing in London a lot of verses about Barrisons, one of which goes thus:

Oh, the bad little, mad little Barrison girls
Have exceedingly little to show,
Yet what they have got they exhibit a lot
And so they are all the go.

Maestro Willi McConnell, please commit the above to memory.

Falguière, who made a sensation at last spring's Salon in Paris with the statue of Cléo de Mérode, has tried several times to model Yvette Guilbert, but gave up the attempt in despair. Yvette's expression is too subtle, too shifting, too various to imprison in marble, says the distinguished French sculptor.

The Academy of Music program last Monday night contained a curious misprint. For "*Les Deux Gosses*" it read "*Les Deux Grosses*," which was slightly misleading, to say the least.

Those two extraordinary young chaps, *Fan-Fan* and *Claude*, in *Two Little Vagrants*, will be the rage before long. Their stage friendship is the very apotheosis of the sort found in boys' books. Jack Harkaway and what's-his-name, Oliver Twist and Charley Bates, Sandford and Merton, and other familiar figures in the pantheon of romantic childhood pale before the thrilling love of Pierre de Courcelle's two little ragamuffins. Of course it is all theatrical flummery, but you like this pair, say what you will about realism and other formidable formulas of dramatic art.

As impersonated by Jennie Busley and Minnie Dupree, these boys are real, vital characters. Again is youth vindicating its right to be heard and represented in the theatre. Jack and his Beanstalk at the Casino, Maurice Barrymore's amazing cataclysm of childhood at Palmer's, not to mention the numerous babies and baby lyrics of the comic opera stage, are signs of the times.

The "kid" reigns in literature, drama and journalism.

The incidental music to Mr. Mansfield's production of *Richard III.* at the Garden is by Edward German, known favorably to Mr. Irving's clientèle in London.

Considering that New York is the noisiest city in the world, an agitation against church bells, factory whistles and other relics of the Middle Ages would not be amiss. Rubber tires are slowly making their way in the world of wheels. Perhaps the harsh, clangorous church bell will be banished. It evokes more blasphemy than prayers, not to speak of its nerve ravages. What a wonderful city this would be if the cable gong, the hideous braying of the Salvation Army and other superfluous noises were absent! They know how to manage such things better in London.

The man who writes, like Earl Russell, passionate letters to his mother-in-law deserves to have a play built about him.

A woman near me at the Lyceum on Tuesday night said most innocently after the shooting of *Geoffrey Moray* by his wife, or supposed wife:

"Oh, dear; I hope she will shoot herself, too. Then we will get a new set of characters in the next act."

And yet some people say that playgoers are not critical.

An uncanny joke, for which there was absolutely no justification, was played by a dramatic critic upon a brother in the profession at Rochester when Gillette's *Secret Service* was produced there.

The critics represented rival papers, but were friends.

"Well, what do you think of the play?" asked one of the other after the second act.

"It's great. That shooting scene is capital, but it's a pity Gillette makes Thorne shoot his brother," replied the jester.

"No, the brother shoots himself," said the other man very seriously.

"You must have been looking for the soldiers to rush on, as it is evident you missed the action and

only heard the pistol's report," was the argument of the mischievous critic.

Then he saw he had raised a doubt, and with hellish cunning he stirred up trouble in the other's brain by wholly misrepresenting the scene.

Of course you know Thorne's brother shoots himself to save the hero-spy.

The next morning an article appeared which asserted that Secret Service would have been the greatest American play of plays if Mr. Gillette had not been guilty of such a false situation as making one brother shoot another for the sake of his country, and yet refuse for his sweetheart's sake the sending of the very dispatch that would weaken the Confederate lines, and thereby make the taking of Richmond an easy matter!

In addition to this the critic, having seen *The Heart of Maryland*, thought it a good opportunity to ring in some remarks about the similarity of all war plays.

Mr. Gillette is absurdly nervous about criticism. An unkind one worries him, and so he generally relies on his friends to show him those that are pleasing.

The morning after the production in Rochester he went to rehearsal and found his company greatly amused at the funny way his play had been construed by the unfortunate and misled critic. About that time the card of the newspaper man was sent in and Mr. Gillette asked the owner to be admitted. The following conversation ensued. It is very Gillettian.

"I've called to ask a few questions, Mr. Gillette, if you have the time to spare. Why does your *Thorne* shoot his brother?" said the writer.

"I was not aware of his doing so until I read a criticism in one of the morning papers," interrupted Gillette.

"Why, what do you mean?"

"Read this," said Gillette, handing the critic a copy of his own paper and pointing to his story.

"Yes, that is mine," admitted the other.

"Well, were you here last night?"

"Yes."

"And saw the second act throughout?"

"Yes."

"Extraordinary," exclaimed Gillette. "I could have sworn that *Thorne's* brother committed suicide. I'll call the gentleman who played the part. Oh, Mr. Alsop, just a moment, please. Did you shoot yourself last night?"

"What, at the end of the second act?" said Alsop, catching the hem of the situation.

"Yes, in the usual place, I hope," returned Gillette, assuming a supercilious tone.

"Yes, sir; I took the pistol from you and shot myself as usual."

"Thank you." The critic began to scent the situation and mumbled several unprintable remarks about a certain friend. Then he made a new tack.

"Of course you saw Belasco's play?" he asked.

"The one you refer to in the article? No, I did not get an opportunity, for I was playing in *Too Much Johnson* during the run."

"Then how do you account for the similarity?"

"I was not aware of any," said Gillette. "Secret Service was produced in Philadelphia months before Mr. Belasco produced his play, and as Mr. Belasco happened to be in Philadelphia when my play was given he, no doubt, would be glad to assist you in your search for similarities."

The critic got into the fresh air as soon as he could, vowing vengeance on the friend who had deceived him, and filled with admiration for the tact and amiability of the actor-author.

The news that Plançon is engaged to be married, all based on a banquet tendered the handsome basso every Sunday night, seems to be premature. We certainly cannot say yet "*Cherchez la femme*."

Mr. I. Zangwill, at a recent dinner of the Macca-bees, told the following story: "The fat girl of C., gentlemen, is not a myth nor a show person, but a solid private reality that I have seen. Her fatness weighed upon her, so she went to a physician to be rid of some of it. He drew up a careful dietary; she was to eat dry toast, plain boiled beef, &c., and

to return in a month to report reduction. At the end of the month she could hardly get through the doctor's doorway. He was aghast. 'Did you eat what I told you?' he asked. 'Religiously.' His brow wrinkled itself. Suddenly he had a flash of inspiration. 'Anything else?' he asked. 'My ordinary meals.'"

Last week's convention of Jewish women, says the *Evening Sun*, was held in the Tuxedo, and, the weather being warm, the double doors at the several entrances of the building were spread wide open pretty nearly all the time. The name emblazoned upon the glass therefore appeared reversed. "Dear me!" remarked a woman on her first visit to the convention, "'Odexut'—I suppose that's the Hebrew word for 'Welcome!'"

"I see that the busy Mons. Guilmant," remarks the *London Musical Standard*, "managed to run over to Bayreuth last summer. He says the more he realizes Wagner the more he is overcome by his gigantic and comprehensive genius. The celebrated organist has also a suggestion to make. 'He would like more ebb and flow in the sound of the music, as is done by the organ swell. He has no doubt that had Wagner lived he would have put the band in a box with swell shutters.' That is rather a nasty criticism on the playing and conducting at the Bayreuth Festival."

Seidl led Lohengrin last Friday night, didn't he?

Mr. Vance Thompson, the brilliant dramatic and music critic of the *Commercial Advertiser*, has been seriously ill with inflammatory rheumatism. He is, I am happy to say, slowly recovering.

Adèle Laeis Baldwin.—The Schubert Vocal Society, of Newark, N. J., has engaged Adèle Laeis Baldwin for The Messiah, which is to be given on December 11. Miss Baldwin has also been engaged for a concert to be given in the Casino at Garden City, L. I., on December 12.

West Pointers to Make a Tour.—A furlough has been granted by the Secretary of War to the Military Academy Band, under the conductorship of George Essigke, from January 10 next to February 4, to make a concert tour of the principal cities of the United States. Mr. S. Kronberg, the well-known baritone, and Nannie Hands-Kronberg, dramatic soprano, are engaged as soloists with the band for this tour.

Burlington Choral Union.—The new choral union of Burlington, Ia., through the energies of its director, Prof. L. W. Sheetz, has already accomplished some good work, which will have an important developing influence in the cause of music throughout the State. The society, which has Mr. M. Sampson for its president and Mr. John C. Minton for its business secretary, will put into rehearsal Haydn's Creation for the season 1896-7, under Professor Sheetz. The new vocal society has aroused the interested attention of the press.

George W. Fergusson.—That excellent and artistic baritone, Geo. W. Fergusson, has just returned from London, where he met with such gratifying success that he has arranged to return there about the middle of January. Meantime Mr. Fergusson will be kept pretty busy on this side. Already he has sung with unusual success at several concerts in the West. On Monday evening last he sang for the Arion Club, Newark, under Julius Lorenz. From thence he left for Chicago, to sing with the Chicago Mendelssohn Club, and also give a recital; thence he goes to sing with the Apollo Club, Cincinnati, followed the day after by a recital. He will then give recitals in Milwaukee, Minneapolis and Cleveland, and up to the date of his departure for London will be heavily booked. George W. Fergusson is one of the most satisfying vocalists and artists on the concert stage to-day.

Another von Klenner Pupil.—Miss Lulu Potter, a pupil of Mme. Katharine Evans von Klenner, gave an artistic musicale on Saturday last at her studio, 51 Broad street, Newark. Miss Potter is a rising young teacher, who has carefully assimilated the virtues of the Garcia method through Mme. von Klenner's instruction. She has also absorbed strong ambition in the cause of vocal art, and adds to her teaching duties the direction of a vocal society which she has organized and called the Garcia Choral Club. Still further, Miss Potter fills the position of solo soprano in one of Newark's largest churches. At her musicale the club made its first appearance with great success, while Miss Potter's own artistic singing delighted everybody. Already Miss Potter has brought forward some excellent pupils, who have been heard by Mme. von Klenner with the artistic satisfaction natural upon finding a valuable method so intelligently diffused through one of her class.



OFFICE THE MUSICAL COURIER,
530 FULTON STREET, BROOKLYN, November 20, 1896.

OF musical successes of this week the Arion concert, given on November 23, undoubtedly takes the lead. It was presented to a large number of people, that included most of Brooklyn's prominent musicians and many from New York. The club is very large, and even for its size the volume is immense, and reflects a great amount of credit upon Mr. Arthur Claassen, the skillful director, by the ensemble and the degree of excellence of attack, finales and small details which were in strong evidence on Monday night. All of the selections were of exceptional interest, being tuneful apart from the musical value of the works.

A noticeable number was the first selection on the program, Robespierre, which headed an essentially German program with the Marseillaise Hymn. It probably was an accident, but it was a funny one. Harald, a chorus with orchestra, given for the first time, is a magnificent composition, and received a production in keeping with its worth. Gottfried Grunewald, the composer, was a student with Mr. Claassen at Weimar, and is now living at Magdeburg, where his opera *Astrella* was produced last season. Harald is broad in its strokes and free in movement. A number that elicited much pleasure and applause was a male chorus written by Mr. Claassen and dedicated to the Arion Society. The Remaining Ten of the Fourth Regiment is certainly a musicianly piece of work, in which Mr. Claassen has placed a great deal of the same vigor that is demonstrated in his power at the baton.

As a number to a dainty little composition of John Lund's a beautiful selection was given. Einzugsmarsch der Bojaren, by John Holvorsen, a bright, sprightly, tuneful march, flavors strongly of Grieg treatment of Scandinavian melody, in fact Grieg made the piano score. Of course the pièce de résistance on the program was the great Love Feast of the Apostles, which Richard Wagner composed in honor of his teacher in counterpoint, who died before the work was completed and which Wagner then dedicated to his widow. It was written between the operas *Rienzi* and *Tannhäuser*. In spite of the fact that the greater part of this work, with its difficult treatment in counterpoint, is written a cappella, the degree of excellence with which it was given is rightfully a subject for much favorable comment. That the society was capable to hold the key throughout was demonstrated in every case where the orchestra picked up the work. The children's chorus, also trained by Mr. Claassen, gave great satisfaction and showed no trace of timidity in the face of the immensity of the work. I could not refrain from the thought, "Where ignorance is bliss, 'twere folly to be wise." Mr. Hugo Froetschel presided at the organ.

Twice this week I have heard a very clever young violinist, Maurice Kaufman. He gave the Fantaisie Appassionata of Vieuxtemps at the Arion, and I heard him again on Thanksgiving morning at Mr. Robert Thallon's. Without posing as a prodigy, he is only nineteen, but has put in five years of solid hard study in Frankfort-on-the-Main with Herrmann. This study has resulted in making of him a very clear technician, with a virile tone and a power that make you realize an intellectual background.

The musical morning given by Mr. Thallon was especially enjoyable. Upon this occasion Mr. Kaufman, accompanied by the talented composer, played a romanza in F major by Mr. Thallon, that was met by an appreciative burst of applause, which from the extreme merit of the composition it well deserved. I heard Miss Houlding, a delightful mezzo contralto, for the first time, and en-

joyed her delivery and style very much. She sang Bizet's *Agnus Dei* and a couple of ballads in a manner that left nothing to be desired in a parlor voice. I should indeed like to hear her in concert. The rest of the program was composed of numbers arranged for pianos and organ in ensemble. Those participating were Misses Annie and Jessie Hodgson, Mrs. Taylor and Mrs. McDermott, at the pianos, and Mr. Thallon at the organ. Mrs. Whittaker was accompanist.

The sight singing class under the auspices of the Brooklyn Institute, conducted by Mr. Tallie Morgan, is meeting with great success. There are 250 members of this class, who are deriving great benefit from the clear manner in which Mr. Morgan handles his subject.

One of the most delightful courses which the institute is now presenting to its patrons is the course of French lectures by Prof. A. Wisner, of New York. Last Tuesday morning his subject was *The Romances of Chopin*, which was of historical and poetical value to the musician especially. Professor Wisner has a fascinating delivery and a magnificent accent with which to charm his hearers.

The first chamber music recital of the course was given on Wednesday night to a large audience. It can scarcely be said that this concert was as successful as former affairs from the standpoint of merit. The New York Philharmonic Club gave the quartet op. 18, No. 4, of Beethoven; the nocturne *Idylle*, by Doppler; three numbers from Schumann's *Kinderscenen*, and the Menuetto of Schubert. The best work done by the club was a serenade by Theo. Gouvey, composed for and dedicated to them. Why this was entitled *Serenade* is more than anyone will ever be able to tell. A more appropriate name would be *Nocturnal Suite*, for there is not one note suggestive of a serenade, not even in the intermezzo, where it might have been expected. Miss Inez Grenelli's numbers were well received: *Cavatina* from Freischütz, Weber; *Where the Bee Sucks*, Dr. Arne (1778); madrigal, *Chaminade*; *The Hidalgo*, Schumann.

The next song recital, which occurs December 2, will be given by Mlle. Camille Seygard, soprano; Mr. Gwyllym Miles, baritone; Mr. Leo Taussig, 'cello.

On December 10 Mr. H. E. Krehbiel will give a lecture in advance of the concerts to be given by the Boston Symphony Friday evening and Saturday afternoon, for which the programs are as follows:

Program—Friday Evening, December 11.

Overture, Manfred.....Schumann
Concerto for violin.....Beethoven
Overture, *Carneval Romain*.....Berlioz
Intermission.
Symphony in C major, No. 9.....Schubert
Mr. Carl Halir, soloist.

Matinée—Saturday, December 12, at 3.

Overture, *Sakuntala*.....Goldmark
Concerto for piano in E minor, No. 1.....Chopin
Symphony in A major, No. 4 (Italian).....Mendelssohn
Overture, *Gwendoline*.....Chabrier
(First time.)

Soloist, Mr. Moriz Rosenthal.

The sale of seats, now in progress, is enormously large, so there is no doubt but what the sensational success accorded Rosenthal in New York will be repeated in Brooklyn. There is also much interest manifested in Halir's appearance.

The first concert given by the Seidl Society will occur too late for me to give detail in this issue, but from the fact that the house is practically sold out there can be no doubt of what is to be expected from an audience assembled to hear Seidl and his orchestra in so meritorious a program as the one to be presented. Miss Susan Strong is to be the soloist.

There was a special musical service at the Marcy Avenue Baptist Church on Thanksgiving evening, under the direction of Mr. Robert A. Gayler. Miss Mabel MacKenzie, the well-known soprano, and Mr. Edgar D. Smith, tenor, were the soloists. The chorus numbered forty voices. Miss MacKenzie and Mr. Smith sang a beautiful duet of Stainer's, *Love Divine*, and a sacred cantata, *Seed Time and Harvest*, by John E. West, was given in very good style.

Invitations are issued by Mrs. George W. Thompson for a musicale to be given in honor of Miss Magdalen S. Worden on Thursday next. EMILIE FRANCES BAUER.



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Metropolitan Opera Musicale.

THE first of the series of Metropolitan Opera musicales under the direction of Messrs. Ruben & Andrews took place on Tuesday afternoon, November 24, in the new ballroom of the Hotel Waldorf. Emma Eames, Plançon, Mlle. Edyth Le Gierse and Messrs. F. Q. Dulcken and Frank Taft were the artists. This was the program, changed only in one number by Plançon, who announced that owing to a cold he could not sing the Thomas air and gave instead Schumann's Two Grenadiers.

Prelude and fugue, with choral..... Mendelssohn-Bartholdi
(Arranged for piano and Liszt organ by Mr. Ferdinand Quintin Dulcken.)

Mr. Dulcken and Mr. Frank Taft.

Le Banc de Pierre..... Gounod
Tout l'Univers obéit à l'Amour.....

(First time.)

M. Pol Plançon.

Where Blooms the Rose..... Clayton Johns
Madrigal..... Victor Harris

Mme. Emma Eames.

Solo harp—
Valse..... Hasselmanns
Mazurka..... Schuëcker

Mlle. Edyth Le Gierse.

Comment disaient-ils?..... Liszt
April..... Goring Thomas

Mme. Emma Eames.

Air du Tambour Major..... Thomas
Duo, Pastorale..... Saint-Saëns

M. Pol Plançon.

Mme. Emma Eames and M. Pol Plançon.

Accompanist, Mr. Victor Harris.

The operatic section of the musicale was represented by Eames and Plançon; so also was public interest. There were other good and artistic things on the program, but operatic luminousness threw them into shadow. The affair had its place in the prosperous atmosphere of a vogue. Dames of fashion sprinkled the handsome ballroom and diffused the strong social aroma pervasively. It seemed a most functional function for the exclusives, and after these every good male vocal artist in town might be found pacing the roomy carpeted ere, which we shall call the foyer. The women singers leavened the rows of chairs. A goodly gathering it was, and an interesting one of art and fashion—to put it more carefully, fashion and art.

Eames had a warm reception and sang with an infallible purity and sweetness and the phrasing of a feeling and finished artist her group of songs. But she is compressed within a small auditorium and reduced to the accompaniment of a piano. Given her native large environment and support she can be noble, but she is not heard to advantage in a small hall nor within the trammels of a lyric whose import be gentle or gracious or gay. Her voice and methods have gone beyond this, and she is not as some other artists—adaptive. A dramatic song is her genre, but her voice should be pitted against an orchestra. Her numbers the other day were all of sentiment or lightness and the lovely songstresses was in water too shallow for her artistic inclination or stature. Her best number after the Liszt song was the Madrigal of Victor Harris, which she gave con grazia to the charming accompaniment of the composer. It ought to have been a red letter day for Victor playing the accompaniment to his own song, sung by the most popular prima donna in America at this moment, particularly when the clever, musicianly Mantelli, the contralto, kept punctuating the phrases by "Mais, comme il fait bien cet Harris, chanson admirable!"

For encore Eames gave Delibes' Filles de Cadix, far too light a bit of coquetry for this large-voiced woman with the supreme native poise, which study in perfecting has only made more immobile.

Plançon sang in the same monotonously impeccable fashion. The Gounod songs are perfunctory efforts of the man of mystic melody and frequent ardent inspiration. The Two Grenadiers was delivered with the usual patriotic outburst at the close, which seems to demand a corresponding outburst from the house and gets it.

In Mlle. Edyth Le Gierse a sympathetic and delicately finished young artist made her début. She plays with

musical feeling and intelligence, while her technic is accurate and smooth. Mlle. Le Gierse invests the harp as a solo instrument with more interest than most, and adds to her gifts a graceful personality.

The work of Messrs. Dulcken and Taft was good in itself, but went mainly for "playing in" the people. And a large brilliant gathering of people it played in. The initial Metropolitan Opera Musicale was an auspicious event.

Jeanne Franko Trio.

THE first concert of this season by the Jeanne Franko Trio—Miss Jeanne Franko, violin; Miss Celia Schiller, piano and Mr. Hans Kronold, 'cello—took place on Friday evening last, November 27, in Steinway Hall. The trio was assisted by Mr. Gerhard Stehmann, baritone, who appeared by permission of Mr. Walter Damrosch.

A trio in A minor (first time) by Giuseppe Frugatta and Raff's third trio, op. 155, in A minor, were divided by two songs by Mr. Stehmann, Rubinstein's Sehnsucht and Schumann's Two Grenadiers, which made a program of exactly the proper brevity.

The name of an Italian on the program looked refreshing in the cause of chamber music. Frugatta, however, did not fulfill our hopes. He has the modern Italian virtue of saying things quickly, but he has not very much to say nor does he express himself in an over-interesting manner. Even fragments of melody are scarce, but his rhythms are attractive and his treatment of the piano markedly pianistic and often brilliant. This piano partition plays a prominent part in the work and was deftly handled by Miss Celia Schiller. Her touch and tone are decisive and clear, her rhythms definite without over-accentuation, her chord playing firm and elastic, and her passage work fluent and distinct. She is an accomplished young pianist.

Miss Franko played with the authority and ease to which we are accustomed with her. Her treatment of the Adagio was broad and musicianly, and she imbued all her phrases with the full sentiment evoked by the composer.

Miss Franko is always reliable, and when it comes to virtuosity or velocity is as much at home as in more tranquil measures. Mr. Kronold makes a most capable and sympathetic third in this organization. He has a delightful tone, and his style is polished, but, alas! it was damp as a river bed outside the other night, and the violin and 'cello had caught bronchitis. The usual pure singing Kronold tone was hoarse, and Miss Franko's earnest phrases sounded harshly scraped. It was easy to see, however, that the interpretation was properly conceived and tone quality an accident. Taken collectively this trio makes a precise and sympathetic ensemble.

The baritone, Mr. Stehmann, has a pure, manly voice, not over-weighty in volume, but clear and resonant in quality. He sings intelligently, with a good deal of strong and earnest rather than poetic feeling. The thickness and throatiness common to German baritones were pleasantly conspicuous by their absence. There was a large audience and plenty of applause.

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Bruno Oscar Klein Concert.

THE concert to be given by Bruno Oscar Klein in Carnegie Hall, under the direction of Herr Otto Lohse-Klafsky, as already announced in these columns, will present the following works of Mr. Klein, together with excerpts of his successful opera Kenilworth, which was produced with such éclat at Hamburg. The solo pianist will be Mr. Alexander Lambert.

PART I.

Concert Overture (in the old style).
Concertstück, piano and orchestra.
Scènes de Ballet.
Poème d'Amour.
Dialogue (strings only).
Valse Fantastique.

Orchestra.

PART II.

Excerpts from the opera Kenilworth.
Prelude.
Finale Act I. (Amy).
Amy's Prayer. Miss Montefiore.
Introduction Act III.
Song of the Storm.
Aria for tenor. Mr. Max Treumann.
Quintet. Mr. Charles Kaiser.
Grand March.

Chickering Matinee Musicale.

THE usual fashionable audience crowding the house was present on Tuesday afternoon last at the Chickering invitation musicale, which took place in Chickering Hall. The following was the program and the list of artists:

Trio, op. 11, Allegro-Andante-Presto leggiero..... Chaminade
Piano, violin and 'cello.
Prologue, Vocal..... R. Leoucavallo
Adagio, Violoncello..... Kummer

Piano—
Aria..... Schumann
Vogel als Prophet.....
Valse, op. 70, No. 1..... Chopin
Italian Gavot..... MS.
Cuban Dance, No. 8..... R. Hoffman

Violin—
Nocturne..... Van Goens
Mazurka..... Hubay

Vocal—
Madrigal..... Chaminade
Hymne à Eros..... A. Holmès
Dumky trio, op. 90, Nos. 1, 2, 3..... Dvorák
Piano, violin 'cello.

Emilio De Gogorza, baritone; Gustav Dannreuther, violin; Emil Schenck, 'cello; Ida Letson Morgan, accompanist, and Richard Hoffman, piano.

It is a calm, intellectual, but nowadays infrequent pleasure to hear an artist of the genre of Richard Hoffman play. He is a satisfying exponent of that pure, limpid, crystal school of piano playing in which the real genius of the instrument was so eminently fitted. Mr. Hoffman is a finished artist, but the day of his zenith antedated the latter-day school of piled-up tonal masses and would-be orchestral surge and sonority, of which Liszt was the most clamorous apostle. It is a fresh, cool delight to hear Richard Hoffman weave his delicate tracery across a keyboard, play his romantic melodies with pianistic poetry, and seek at no time to split the ears of the groundlings with the showy bombardment of our latest school. He was in good form the other afternoon and played with spirit and the clean decision and delicacy for which he is eminently noted.

The baritone, Mr. Gogorza, had his light but pure voice overweighted by the Pagliacci prologue. He sings well and has plenty of musical feeling, but is most to be enjoyed in lyric music, which he delivers with finish.

Messrs. Dannreuther and Schenck contributed their share satisfactorily to a program which passed off smoothly.

To Anonymous.

A SUBSCRIBER from Cincinnati who wishes to know something about Schumann and Schubert can read the editorial columns of this paper of the November 4 issue.

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D'Arona's Hints to Vocalists.

PURITY AND QUALITY IN TONE.

First Part.

WHAT is tone placement? Why do some teachers teach as correct what others look upon as a fault? Of what use is a method, to reach a point or to stamp a pupil with teacherisms? What is the standard of a perfectly trained voice?

Innumerable questions are asked me by my pupils every day, and there are a few I will try and explain for the general good of all vocal students (although it's a difficult task without practical illustrations). Before placing a voice all bad habits, natural or acquired, which impede the freedom of tone and make it impure must be removed and the faults located; then each tone, according to its position in the vocal range, must be carefully studied by the teacher to determine the *cause* of its weakness, power, quality, &c. Experience with voices should bring a teacher to a quick solution of the difficulty.

Grasping the mental idea of the pupil by his *manner* of getting this tone and the *reason* for his ignorance of the meaning of anything which he has heretofore never supposed possible for him to accomplish, is the first step to gain. After the *mental* position of a tone has been understood the form and position in the mouth of all the vowels must be regulated and connected with their resonators, so as to be adjusted to their individual quality (color). The mold or form best calculated—according to the voice—to give them beauty comes next, and on account of the different size and shape of the mouth, &c., of different individuals the means employed must be varied. Focus and the different intensity of resonance to be used according to the size of the vocal mold, also the different focus required for different effects from closed to open vowels and vowel shading, must not be a matter of doubt or left to chance—the sound of each and all the resonators must be recognized, and how and when they are employed and blended. The pupil must learn how to inflate and sustain tone to the extreme end of the breath, according to its individual (and unchanged) quality, and afterward in all the qualities or colors permissible to the kind or classification of voice under instruction. He must be taught *where* to look for its support, and that the importance of breathing lies more in the control of breath in *expiration* than in inspiration; that tone is vocalized breath, and keeping the breath pressed back in the lungs is not "breath control" for singing, nor is continuing a sound to be understood as sustaining tone. Athletic breathing is a fight between the inspiratory and expiratory muscles. Breathing for singing means freedom.

The vowel mold controls vibrated breath and is formed according to its individual quality, and this mold can be enlarged or decreased (according to the judgment of the singer), but can *never break through its boundary line, or it is not tone but noise*. The size of the mold is proportionate to the amount of vibratory breath back of it. If the mold is enlarged on the exhaustion of breath the tone will be loose and breathy; if a full breath is pressed into too small a mold the tone will be hard and unmusical; if the mold *yields* each time to the breath pressure the tone will be weak, &c. Each vowel and tone has its form or mold which alone is to keep the vibratory breath in check, and supply itself with as much or as little as suppleness and beauty of tone will admit. Purity of tone (the first requisite) has everything to do with tone form.

If the vowel mold touches anything its shape is changed. The roof of the mouth, cheeks, tongue and lips shape the tone and mold the vowel.

I sometimes tell my pupils to imagine little children with hands joined together making a ring around a rubber ball attached to a tube from a reservoir, and never permitting that ball to inflate large enough to *touch* the ring. The

ring is the hard palate, tongue, cheeks and lips adjusting themselves; the vowel mold is the ball, the lungs are the reservoir, and the diaphragm is the pump. By the *direction* in which the mold of the vowel and "tone form" receives the vibratory breath and breath support determines the ease and elasticity of the voice. In distinguishing these unadulterated and distinctive vowel molds, and the possibilities in their varied shades of color, and in *knowing* the wonderful difference in resonance, and how to make use of it, open the way to an expression of the emotions.

A student must learn upon which notes and quality of tone his different moods find an outlet in accordance with the piece or rôle he is studying. If sorrow or pathos comes upon tones that *in his voice* convey dash and brilliancy, he must know how to change their form, resonators, focus, &c., to produce the effect of the tones more natural to such emotion and *vice versa*. But I must get to my next question: "Why do some teachers teach as correct what others frown upon as serious errors?" Greater ignorance than this can hardly be imagined. In the first place, any tone *if produced purely irrespective of quality, should be treasured as so much gained*. Teachers are too apt to draw the line to *one quality and one vowel sound alone*. Some teach the pure crystal floating tone irrespective of the kind of voice or piece to be studied; others teach muscular declamation to every voice and on every tone. In the medium tones disaster is the result; one or two tones bear the strain and in certain phrases pass as effective.

Others teach floating tones in one part of the voice, *sfagatos* (diaphragmatic tones) in another, chest in another, &c. Others use the oval form exclusively, particularly for contraltos, making it as hollow as an empty soap bubble, and where that form ceases to extend the limit of the range is supposed to be reached. Others use certain vowels, and train the whole voice upon their qualities, only ignoring that each voice and each note has its own individual vowel sound, good or bad, as the case may be, and that it will need modifying with extreme care and gentleness.

If it happens that the teacher is accustomed to train voices upon just that physical vowel quality found in a pupil's voice, every defect and ugliness in that voice will be augmented.

FLORENZA D'ARONA,

124 East Forty-fourth street, New York.

(To be continued.)

Fischer Powers - Brockway - Mannes
Musicales.

THE first of a series of invitation musicales by Mr. Francis Fischer Powers, Mr. Howard Brockway and Mr. David Mannes was given on Saturday morning last, November 28, in Carnegie Lyceum. The pretty theatre was crowded with a *recherché* audience, showing clearly that these gentlemen artists have a long list of friends. The stage was set en salon and fresh roses and plants made a pretty effective background to much good music.

Miss Grace Gregory, contralto, assisted Messrs. Powers, Brockway and Mannes in the program. She has a voice smooth, even and well posed, pure and mellow, although not exactly rich in quality. She sings musically, with poetic but not intense feeling. An old French song of Pierre Oslet was well given, but the lack of ardor in that second last line of Franz's *Aus Meinem Grossen Schmerzen* told a story of temperamental shortcoming. Yet is Miss Gregory a singer to please.

Mr. Powers sang *My Queen* by Blumenthal, a song not suited to him, and which brought out some thickly covered tones in the voice. It is a pretentious old song at best and ought to be shelved. We were waiting for Mr. Powers' delicious *mezza voce*, over which he has absolute control and which he can color to tints both faint and warm. We got it in a little gem of a

song composed for and dedicated to Mr. Powers by Chas. Edwin Snow, a poetic setting of *Thou'rt Like Unto a Flower*. The song is a lovely water color and should be heard much. Mr. Powers sang it most exquisitely, with pure and tender feeling and absolute finish. To hear it was a vocal delight.

Grieg's sonata in G minor was played by Messrs. Brockway and Mannes. Mr. Brockway played as solo his own variations on an original theme, a musicianly bit of work, but lacking the spontaneous flow and interest naturally of his various other works. Mr. Brockway might better have chosen a number smelling less of the academic. Two movements, the *Adagio* and *Perpetuum Mobile*, from the third suite of Franz Ries, were played by Mr. Mannes, whose tone has mellowed enormously and whose style has gained largely in authority and breadth in a couple of seasons. Mr. Mannes is a most satisfying violinist whose musical conception is never at fault.

After the program, which went off smoothly, the hosts received their friends informally on the stage. It should not be omitted that Mr. Isidor Luckstone accompanied with rare delicacy and taste. The other accompanist was Mr. Horace Kinney.

Julie Rive-King.

THE audience was an animated sight to behold and the scenes of enthusiasm that prevailed there. Notably when Julie Rive-King and the orchestra interpreted the G minor concerto of Saint-Saëns. The shout of bravo was heard from at least one enthusiastic auditor, who possibly ran away with the idea that the feminine word *brava* would be a less appropriate recognition of the seeming masculinity with which the work had been performed by the far famed king of pianists.

No musician present could have failed to notice the rare unanimity of the attending tout ensemble; the virtuoso pianist in the most eloquent moments of her interpretation seemed no less sympathetically a member of the orchestra than did Conductor Seidl himself.

Her performance of the *andante sostenuto* of the work was a broad, thoughtful and thoroughly sincere style, which it would seem impossible for any artist to surpass. Her expression was in the highest sense of the term, and while her technical mastery was such as but very few virtuosi are capable of affording, her reading brought a very liberal number of the least familiar beauties of the work into bold relief.

All this was accomplished as though the attending great difficulties of the concerto were to the pianist non-existent, and in a superbly clear, unembarrassed, masterly and triumphant style.

In brief, Mme. King gave abundant evidence in the support of the brilliant reputation she enjoys as a concert pianist and musician.

The remarkable purity and volume of her tone, her intense fervor, and all the true fire of a born musician with which she plays are alike phenomenal. No connoisseur who has recently heard her perform denies that her rivals are only to be named among some of the most celebrated virtuosi of the age.—*Boston Home Journal*.

Letters for Artists.

MAIL matter awaits the following at THE MUSICAL COURIER office:

Miss Lillian Russell.
Bronislaw Huberman.
Priscilla Kate Arthur.

Special Telegram.

SAN FRANCISCO, November 29, 1896.

Editors *The Musical Courier*, New York:

BLOOMFIELD ZEISLER orchestral concert to-night colossal triumph. Twenty recalls for the artist. People shouted themselves hoarse.

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TERESA CARREÑO.

THAT great woman pianist Teresa Carreño is returning to us again. On January 8 next Mme. Carreño will make her American *reentrée* with the Philharmonic Society of New York in Carnegie Hall. Carreño returns to the greetings of a host of friends. No woman pianist who ever played in this country has drawn to her so irresistibly an admiring and affectionate public, for Carreño is not only a great artist, she is a glowing, sympathetic, magnetic personality.

It is here Carreño shines beyond her fellows, here she gets her fascinating hold upon the public. She was born with the sacred fire, the fire which flames among the huge piano-playing army only in rare glimpses and far apart. Carreño has it, and it runs from her rich nature into her music and melts and thaws her public or heats them to full-blooded excitement, as any great, strong, natural element in an artist is bound to do. A magnetic bond is established directly between Teresa Carreño and her house. Where are the others who of themselves solely can straightway forge so potent a link? Among pianists their names in three generations could be counted on one hand.

Technic is common; it is everywhere. There are players alive of whom we never hear who might out-Tausig Tausig. But they have not got the invisible gift and their work is dead. Technic is an achievement as admirable as it is necessary, and it is rightfully to be gloried in and admired, but it is not the one thing. It is, after all, only the medium through which a soul can send its message to the public ear. Carreño not only thinks, she feels, and sometimes lends an added warmth and tenderness to a composer's ideal from the fullness of her own lavish nature.

Temperamentally this woman is ever the same, but on the technical side, and also in an elevated intellectuality in her interpretations Carreño will this time be found largely improved. Her study with d'Albert widened her musical horizon, and her stern application to technical work during these late years in Europe has enormously increased her facility and force. Her appearances in public have all been marked by emphatic success, and the reports brought back by leading conductors and musicians of America who have heard her in Europe recently all express the same opinion—that Teresa Carreño is now one of the most accomplished technicians, as she is temperamentally one of the greatest pianists of her age.

A born child of music, she is threefold welcome back to American soil. Few of this native mold there are, as times do sadly prove—a mold cast from a rich mixture of heart and brain and pressed into symmetry by abundant cultivation and experience. Carreño can stir our senses while she appeals to our intellect. We need her. So welcome Carreño!

Teresa Carreño was born in Carracas, Venezuela, and was the daughter of the finance minister of that state. At an early age she developed her talents as a pianist, and studied under Louis Gottschalk and Georg Matthias, a pupil of Chopin. Mme. Carreño has appeared in concerts in North and South America with great success, and was received in Paris and London with unbounded enthusiasm, but her greatest triumphs have been won in Berlin and other cities of Germany, as also in Russia, Sweden, Norway, Belgium, Hungary and Austria.

Carreño, to whom the critics of both Europe and the Americas have awarded the palm of being the greatest living woman pianist, is now in the zenith of her artistic career.

That this popularity has been justly won is easily proven. At every concert given in Berlin at which Mme. Teresa Carreño has appeared she has scored a triumph, and has held the large audiences spellbound (so to speak) by her masterly interpretation of the musical compositions of the great masters. Beethoven, Mozart, Haydn, Bach, Rubinstein, Schumann, Grieg, Tchaikowsky, Chopin and Liszt have all been selected as worthy of the power of this great

exponent of piano work. Nothing seems too intricate or beyond her knowledge of the instrument to accomplish.

In all the attributes of the great artist Teresa Carreño leads, and the enthusiasm which her performances have called forth from the highly critical audiences of London, Paris, Berlin, &c., is the best evidence of her popularity abroad.

By some critics of Berlin Carreño has justly been called the "lioness of the piano," so intense has been the passion displayed by this artist in the interpretation of the grand tone works of the great composers.

And although her life has not been all sunshine, Carreño has, with the courage of a heroine, never allowed her trouble to interfere with her devotion to her art.

Madame Carreño will make her *reentrée* before a New York audience at the concert of the Philharmonic Society on January 8, 1897. Her tour in America will be under the direction of Mr. Rudolph Aronson.

CARREÑO TRILLS.

Carreño is not to be compared to any other living pianist. In her art she is unequalled.—*Berlin Courier*.

Her technic and power on the piano have never been surpassed.—*London Times*.

Anton Rubinstein called Carreño the "Rose of Castile," and pronounced her technic marvelous.—*Berlin National Zeitung*.

Teresa Carreño has been called the "lioness of the piano," such force and passion has she displayed.—*Figaro, Paris*.

Carreño, in her beauty and wonderful control of the piano, is a living embodiment of the Art Divine.—*London Telegraph*.

Teresa Carreño's playing is distinguished by brilliancy and power as well as elegance of style. She is the "queen of piano virtuosi."—*Vienna Neue Freie Presse*.

Not since the days of Rubinstein have such power and passion, combined with admirable technic and elegance of style, been displayed as characterizes Carreño's piano playing.—*Tagblatt, Vienna*.

Carreño, the Valkyrie of the piano.—*Freidenblatt, Vienna*.

SOME BERLIN PRESS COMMENTS.

The pianist Teresa Carreño appeared on Monday evening before a great audience, and she again showed her marvelous power and command over the instrument. She is certainly an artistic star of the highest order. Her playing of Schumann's *Etudes Symphoniques* showed superb technic, bravura and skill in the rapid passages, and at the conclusion the applause was tremendous.—*Berlin Tagblatt*.

Carreño is one of the few artists whose idea of the interpretation is singularly peculiar to herself. She has no rivals. And in her playing the *élegiac* or play form found in most female pianists is absent. A volume of hot passion shows itself in the performances of this artist, who, sitting at the piano almost motionless, suddenly with a mighty yet elastic touch commands the tone volume of the grand piano. The A minor concerto of Grieg, which was played by her, seemed inadequate so to tax her great power and mastery of the instrument. With convincing clearness and volubility she carries the idea of the composer to the hearts of her hearers.—*National Zeitung, Berlin*.

Teresa Carreño gave a piano recital in the Music Hall on Saturday which was a triumphal success. Her power, the fire of her performance and her technic are remarkable, and have never been equaled by any former pianist. On this evening the Beethoven F minor sonata was admirably played, then followed Chopin, Tchaikowsky and Liszt. In these the artist showed a wonderful delicacy of touch.—*Vossische Zeitung, Berlin*.

Teresa Carreño, a Venezuelan pianist, made her appearance here as a new star in the local concert sky, and a great artist she proved herself to be in her performance of Grieg's A minor concerto, Schumann's *Etudes* and the Weber-Liszt Polonaise. Her technic is marvelous. The most difficult passages are given with great exactness. Her touch is strong and elastic. Her passion pervades the entire playing of the composition, and is felt in the hearts of her audience. The Grieg concerto was exceedingly well done, and the Schumann *études* were listened to with rapt attention and were treated in a masterly style. Her use of the pedals added much to the appreciation of the composition by the audience, who were wild in their applause.—*Deutsches Tagblatt, Berlin*.

Carreño is the autocrat of the piano. No woman of our time can compare with her in the grandeur of conception, technic and passion displayed in her work. She is a beautiful woman and at the same time a great artist. We admire and are held spellbound by the ease with which she overcomes the most difficult of musical works. Carreño so far excels the players we have been accustomed to hear that comparison is out of place.—*Volks Zeitung, Berlin*.

The grand concert of the season took place last night under the direction of Herr Arthur Nikisch. Then came the soloist of the evening, the virtuoso pianist Teresa Carreño, in Beethoven's E flat concerto. In this grand and most magnificent of musical compositions Carreño has again and again shown us that she is fully entitled to the praise and applause showered upon her. It was an excellent example of perfect time and tone, with technic as brilliant as ever, and every tone clear and pearly.—*Berlin Boersen Courier*.

The American pianist Teresa Carreño achieved a great success. She has impressed us to a wonderful degree. Her technic and the

brilliancy of her playing have never been equaled. Her conception is original, and different from anything we have ever heard. We can only compare her to the *Brünnhilde* of Wagner's great work. Her beauty is a great aid in the impression which this artist creates at every performance, and an important adjunct in the exercise of personal magnetism over an audience. Still, nothing is lacking to the art itself.—*Allgemeine Musik Zeitung, Berlin*.

Mme. Teresa Carreño, the pianist, assisted by the Philharmonic Orchestra, gave a concert on Monday evening in the Music Hall. Her selections were Grieg's A minor concerto, Schumann's *Etudes Symphoniques* and Weber's E major Polacca—Liszt's arrangement for piano and orchestra. A great program for any artist, but in which Carreño made a great success. We were at first doubtful as to the interpretation by a Southern pianist of our Norwegian school. But all doubts vanished almost at the first touch. It was with difficulty that the applause was repressed during Carreño's playing. And at the close of the recital there was a wild burst of cheering and waving of handkerchiefs, and all admitted that we had never before heard her equal as a pianist. Her trill in the finale was something long to be remembered, and even the blasé critics were silenced. "It was a whole performance in itself." Surpassed her performance cannot be.—*Neue Preuss Kreuzzeitung, Berlin*.

It was different in the Singakademie. There Teresa Carreño was seated at the Bechstein and no one could resist the charm of her playing. If one only represents to one's self what an amount of physical power this artist displays, one is inclined to regard her not as a woman but as a Valkyrie, and if then one is a witness how she masters this elementary force, and how she places her finish, which stands at the very apex of technic, with genuine enthusiasm only at the service of art, no word of admiration is too great for such a performance. Carreño played the Chromatic Fantasia and Fugue by Bach in Böllow's version, two preludes, nocturnes, waltzes, a polonaise, A flat major ballade, and when recalled, an *étude* of Chopin, the G minor sonata of Schumann, the Petrarch Sonett and E major polonaise of Liszt, and then on a further recall the A minor *Soirée de Vienne*, by Schubert-Liszt; the second half of a rhapsody by Liszt, with the staccato octaves in B flat major, and Chopin's berceuse. With her fiery temperament, which, however, no longer carries her away as it used occasionally in former years, she breathed into the lively compositions something of the spring wind, and with her own poetic feeling she gives soul and life in the most sympathetic manner to the more tender numbers. To particularize any single point is decidedly an injustice to the artist, yet we may name the Beethoven sonata, the A flat major waltzes, the E flat minor polonaise of Chopin, the E major polonaise and the rhapsodie of Liszt as climaxes, where the enthusiasm of the hearers burned with a warmer glow than in the rest of the performance.—*Der Berliner Börsen Courier (O. Eichberg)*.

The piano evening of Teresa Carreño gave great enjoyment. The Chromatic Fantasia and Fugue by Bach, the C major sonata of Beethoven (op. 53), the G minor sonata by Schumann and a series of Chopin and Liszt pieces were executed by this distinguished artist not only pianistically but musically and poetically in perfection. Frau Carreño now displays on her instrument the most admirable, artistic chord playing. She seems to have discarded her former Valkyrie-like abandon. With the utmost delicacy and evenness, penetrated with genuine, warm, musical feeling and with a clear, spiritual understanding she renders the dynamic and rhythmic nuances, while her touch is still richer in tone color than formerly. All in all, a perfect master performance, which was not injured by a momentary restlessness in certain places. The public was enthusiastic, and Frau Carreño was amiable enough, in spite of her exhausting program, to add the G flat major *étude* and the berceuse of Chopin, the Liszt *Soirée de Vienne* and a fragment of a Liszt rhapsody in reply to countless recalls.—*Die Allgemeine Musikzeitung (O. Lessmann)*.

We present our readers of this issue with an altogether new picture of this beautiful woman and great artist which we add as a supplement of the paper.

Verdi.—Verdi became organist of the little sixteenth century church of Roncole when he was eleven years old. The salary was at first 36 francs a year, ultimately increased to 40 francs; and Verdi remained for six years at the post. Many years later his name was found scratched on the case of the organ, and traces of it are still piously preserved. A curious incident is related of the old church. In 1814, when Verdi was less than a year old, the Austrian and Russian forces were driving the French before them, and the little village of Roncole saw some of the horrors of war. The Russian soldiers were showing no mercy on the vanquished, and at their approach the poor villagers fled for protection into the church. Among them was Verdi's mother, who, clasping her babe to her breast, did not stop in the main room of the sanctuary like the rest, who were presently followed and killed, but climbed into the belfry and remained hidden there till the danger was past. Carlyle remarks that if Sir Thomas Lucy had not charged Shakespeare with deer stealing we might have had no Hamlet. Similarly, if Madame Verdi had not shown her prudence in 1814 we might have had no musical setting of Falstaff.

Wagner Monument.—The design of the proposed Wagner monument at Bayreuth has been fixed upon. It consists of a temple with a round cupola on pillars, with a statue of Wagner in the centre.

CAMILLE SEYGARD,
PRIMA DONNA SOPRANO.
ADELE AUS DER OHE,
PIANIST AFTER JANUARY 1, 1897.

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NEW YORK.



CHICAGO OFFICE THE MUSICAL COURIER,
236 Wabash Avenue, November 28, 1896.

ANOTHER disappointment! Rosenthal ill, and so the long, eagerly awaited appearance was not made by the great pianist. Thursday after rehearsal he suffered a relapse of the illness which attacked him in Boston, and that night it became known that people must take the orchestral concerts sololess this week. The morning papers made the announcement yesterday, but at noon there had been no change made on the posters outside the Auditorium, so that numbers of persons took it for granted that the famous man would still play.

I stood in line with about twenty-five people waiting to obtain tickets, which had been considerably raised in price, saw many buy, but no intimation whatever given that Rosenthal was unable to appear. I inquired of the ticket seller if he knew, and he replied positively, but evidently acting under instructions, very quietly and seemingly annoyed at being asked such a question at such a time: "No, Rosenthal will not play to-day nor to-morrow." "Then," said the latest purchaser, "I do not want any tickets. Give me my money back." Who was to blame for this awful mismanagement? Here were people buying tickets at an advanced price to hear a certain artist; yet, although it was known definitely he could not appear, no intimation was given! A notice should have been placed in every conspicuous place, instead of which as the hour appointed for the performance approached one was pasted over the poster inside the Auditorium and in many cases overlooked.

Is it any wonder then that there was an irritated, discontented, grumbling, cold audience? No, I was not there. I felt too disgusted at the whole proceeding, but I heard expressions of disapproval from many who did attend. And then the numbers which were given to replace Rosenthal's concerto! Massenet's Les Erinnyes and Glazounov's Valse de Concert. Truly a sop to Cerberus to put the audience in a good temper before the intermission. One thing I must say in conclusion, that in no respectable house in the Eastern States or in Europe would such misleading have been permitted.

Life is short and work plentiful; but if one were conscientiously and provokingly candid it would be possible to say that the season which promised so brilliantly has so far been an entire fizzle. Some weeks ago the usual admonition was to wait until after election; now it is wait until after the holidays; by that time the season will be more than half gone, and then we shall wait until next season. A local weekly put the matter very concisely when it said:

It is lamentable that the most conspicuous musical fixtures for this year seem to be unsatisfactory up to the present. Each concert given by the Chicago Orchestra so far is recorded as eminently disappointing. The Russian program was called a failure by musical critics, and it is said that a large number of people at the last concert surrendered their seats soon after the beginning of the concert and went home, while the *Evening Post*, giving the program for tonight, remarks that it contains no novelties and no soloist.

To-day for the first time some definite announcement has been made regarding opera, but it is only regarding the Mapleson Company. We may not have Damrosch, he is under engagement in Philadelphia until too late in the

season for Chicago. When the Grau Company will come is not yet decided, so altogether music here has a dull outlook.

Beyond the fine work done by the Spiering Quartet, which gave exhibitions of really high-class music, there has been practically no noteworthy classical performance since the season started. As to the orchestra, that is not what it should be. The Thomas orchestra of to-day is not the orchestra of yore. It was not strong enough to let its best men go; the present concertmaster has not the head, years nor experience for the position he occupies as leader of a great organization. The authorities know this, yet dare not stultify themselves and confess themselves in the wrong by relegating the first violin to another desk and replacing him by a man of decision, character and energy. The Chicago people pay for a good orchestra, not a third-rate body of men. Why, it is claimed by many who should know that there are four men there who scarcely know more than how to hold a fiddle.

It is different with the Boston Symphony Orchestra; that organization could lose half a dozen good men and not be a whit worse, because it is a picked body of musicians, every man there is a musician, and if it lost good material others equally good would be found to take the place, no matter what the cost. The present Chicago Orchestra is not worthy of the American public by whom it is supported.

At one time Theo. Thomas was fortunate in being leader of a lot of good string instruments, but now things have changed; he either does not obtain the best out of his men or else there is nothing to get.

Monday I had the very great pleasure of hearing Julie Wyman sing. What an artist is she! What a relief from the commonplace! Here where we hear so much that is ordinary, so much that is mediocre, her superb voice, her method, her brilliance would be welcomed. All her work is marked with a stony vitality, there is a stability and power about her singing, and yet such tenderness as is seldom heard. Julie Wyman's is the perfection of art, but art which still permits her to sing straight from the heart to the heart.

Mrs. Wyman sings with Damrosch and orchestra at Richfield, N. Y., to-morrow. Why do we not hear her in Chicago with the orchestra? Is there a concert contralto that has visited this city in many months who can be compared to her? We manage to get a tremendous amount of imported fifth-rate talent, but we cannot obtain an artist like Julie Wyman.

Mrs. Hess-Burr contemplates a series of musical talks in different cities. She goes to Louisville, Ky., for two weeks at Christmas to coach some of that city's leading professionals; to Cleveland with Mr. Fergusson for a recital, and she has had numerous applications to coach singers while there. A former pupil of Bouhy, Mr. Hunt by name, is now coaching with this busy lady. Oh, I forgot to say last week that Mrs. Swabacker and Miss Heyman both studied with Mrs. Hess-Burr for two years and eighteen months, respectively, before going abroad.

It is said that only 300 of Chicago's elect are necessary to support life in the Chicago String Quartet, which was lately born of envy, malice, hatred and all uncharitableness. In this case, what measures will the other hundred take? This city possesses 400 immortals, and it will be a terrible task deciding where the line is to be drawn, and how to select the 300 fortunate ticket holders. I hear that one rehearsal of the quartet (which ought to be called a quintet, as it has Theodore Thomas as director) has actually taken place, but no one really seems to know anything about the Chicago String Quartet. Has it died an unnatural death?

There is a whisper floating in the air, and as muddy as a Chicago sidewalk on a damp day, about the dissatisfaction felt at the present holder of a responsible musical position. Name, please?

A young acquaintance told me the following experience she had with a psychological, aesthetical, spiritualistic

teacher of pianism. She asked this disciple of the occult if it were possible for her to play the piano, as she had not much talent. The answer was: "Play? Of course you can play. Feel here (striking his chest tragically) that you can play; throw your hands on the piano and play." Surely the fantastic of music could no further go.

Footprints of Music is the title of a new work by Clement B. Shaw which should prove beneficial to many students who desire a quick and easy method of gaining theoretical knowledge. The volume is a condensed treatise on music theory, is of extraordinary clearness, and it has the inestimable advantage of being understood without a teacher or interpreter. In the form of question and answer very much useful necessary information is given, embracing all branches of general musicianship, from the simplest to the most complex. Mr. Shaw's book will be welcome on account of its direct, lucid, concise manner of description, and because the writer evidently knows what he is talking about.

A vocal and instrumental concert will be given by Emil Liebling at the Union Park Church next Thursday. He will be assisted by Mrs. Edward Camp, Mr. Franz Wagner, Mrs. E. W. Prentiss and the Chicago Ladies' Trio. The concert will be under the direction of J. H. Kowalski.

The Liebling Amateurs give the second informal class reunion to-day. Mr. and Mrs. Bicknell Young gave a recital at their studios last Saturday, with the assistance of the Misses Minetta and Kennetha Taylor, soprano and contralto respectively, and Miss Mary Wood Chase.

Clement B. Shaw's recital on Wednesday evening was well attended. Mr. John Brunkhorst, Miss Storrs, Mrs. Anna Lhotka, Mr. Goodwal Dickerman, and Miss Carrie Woods Bush were the executants of the program.

The American Conservatory began its regular fortnightly historical lecture recitals last Saturday with a Bach program. The program for Saturday afternoon, December 4, will be represented by compositions of the old Italian composers of the seventeenth and eighteenth centuries. The lectures are delivered by Mr. J. J. Hattstaedt, director of the conservatory.

Max Bendix gives a recital in Steinway Hall next Thursday, at which some of his most interesting and talented pupils will be heard. I am especially anxious to hear Josie Schaller again; she promised such great things some few months ago.

The following program will be played:

Sonata in A.....	Händel
.....	Miss Caroline Leidigh.
Concerto in D minor.....	Vieuxtemps
.....	Miss Josie Schaller.
Air Varié, No. 6.....	De Beriot
.....	Florizel Reuter (aged five).
Concerto in A minor.....	Vieuxtemps
.....	Miss Mary Davis.
Concerto in G minor.....	Bruch
.....	Mr. L. Numberger.
.....	Miss Raums will accompany.

Following is a list of the branches the Chicago Musical College has established, and the instructors at each branch: Oakland Music Hall, Fortieth street and Cottage Grove avenue, Misses Florence Henthorne and Marie McVay.

The Abel Building, Sixty-third street and Stewart avenue, Misses Elizabeth Saviers and Estelle Sausman.

"The Ashland," Ashland Building and Ogden avenue, Miss Clara L. Joyce.

Lake View, 626 Fremont street, Miss Clara Mighell.

A great number of pupils have already been registered, and the interest which has been manifested by the public in this enterprise has decided the college manager to have

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in various parts of the city more of these branch institutions. It is expected there will be some twenty-five or thirty before the new year.

The soloists announced for the Mendelssohn Club so far include George W. Fergusson, Max Bendix, Mlle. Verlet, Leo Stern, Mrs. S. C. Ford and David Bispham. It is reported that the club has obtained now nearly 100 members, which is decidedly placing its affairs on a good pecuniary basis.

Mrs. Maude Fenlon Bollman's concert at Elgin this week was largely attended, the gifted singer meeting with great success. The following notice appeared in the Elgin News concerning Mrs. Bollman's singing, in which she was ably accompanied by Miss Childs:

Mrs. Maude Fenlon Bollman appeared twice on the program, and was given an ovation at each appearance. She was in excellent voice, and, as usual, very happy in her selections. Her first number was *A Dream*, by Bartlett, and she sang with wonderful expression. The perfect beauty of her tones and the way in which she rendered the intense passages holding the audience enthralled. Not a breath, not a whisper was heard, until the last sweet note died away, and then a storm of applause, which she gracefully acknowledged. Mrs. Bollman's final number, *My Little Darling*, by Goussier, was as splendidly given as her first selection. No need of the words, for no words are half so expressive as the beautifully modulated tones of her exquisite voice, and yet her enunciation was perfect. A hearty recall greeted her second appearance, to which she responded in a charming manner. Her singing is indeed exquisite, the perfect sweetness, particularly of her higher notes, being simply entrancing.

I understand Mrs. Bollman will soon give a series of song recitals.

Mme. Nellie de Norville's pupils of the American Conservatory gave the first of a series of musicales Friday. The program was of an ambitious order, testifying to Mme. de Norville's earnest and painstaking work. Assisting were Miss Pearl Bird, pianist; William Eis, violinist; Annabel Farrington, accompanist.

Harrison M. Wild gives his 175th concert to-morrow at Unity Church. The program consists entirely of compositions by members of the Chicago Manuscript Society. Mr. Bicknell Young, baritone, will sing. The program is interesting to Chicagoans:

Sonata, op. 9.....Frederic Grant Gleason
Song, The 130th Psalm.....Elisa M. Young
Fantasia, Eventide.....Frank G. Rohner
Reverie.....Peter C. Lutkin
March.....A. Brune

Songs—
The Riddle.....Jessie L. Gaynor
Nocturne.....Peter C. Lutkin
Postlude.....Peter C. Lutkin
Vorspiel to Othello.....Frederic Grant Gleason
Montezuma March.....Frederic Grant Gleason

Concert-Direction Brown & Weld, who succeed Mr. Louis Francis Brown in the management of many of our best local and visiting musicians, contemplate giving a series of Lenten recitals on Tuesdays in Lent at Steinway Hall. They will have the valued co-operation in this undertaking of Mr. Arthur Bissel. The artists will be of the very highest order only, and the subscriptions for the series will be limited to 250. Miss Marie Brema and Mr. Plunket Greene will be the artists at the last of the series.

Mr. Louis Francis Brown, of Steinway Hall, has formed a partnership in the managerial business with Mr. Arthur Cyril Gordon Weld, formerly of Boston, but for a few years a resident of Milwaukee. Mr. Weld was for a number of years a resident of Germany, where he was a pupil of Rheinberger, Mottl, Levy, Cosima Wagner and others. He was also for several seasons the conductor of the Arion Club, Milwaukee, and is considered to be one of the composers, conductors and critics of the younger American generation.

The firm name under which these men will be known is Concert-Direction Brown & Weld.

Mr. George W. Fergusson, the baritone, sings for the Mendelssohn Club, Chicago, December 8; with the Apollo Club, Cincinnati, December 9 and 10; gives a recital in Cincinnati on the 12th, another in Minneapolis on the 18th, and one before the Woman's Club; Milwaukee on the

21st, and will be heard in a number of social affairs in Chicago during the month. January 14 he gives a recital for the Fortnightly Club, Cleveland, and sails for London to fill engagements in the spring season there.

George Hamlin, the Chicago tenor, is engaged to sing in New York with Nordica twice this week.

Mr. A. K. Virgil, of Virgil Practice Clavier fame, is giving a course of lectures which is attractive to many teachers.

Such attention is now being given to the north side Turner Hall concerts. Last Sunday Dr. Ziegfeld, of the Chicago Musical College, conducted Jadasohn's concerto, op. 89, played by Miss Mathilde Johnson, who is a most promising pianist. She is now on the faculty list of the college, and has a large class, being the doctor's assistant. Edna M. Crawford, another graduate of the college, sang with good appreciation of musical requirements and was warmly applauded.

The Chicago Musical College certainly finds opportunities and makes occasions for those students who are considered worthy to become known. There is every advantage in joining such an institution, and those studying for the purpose of enabling them to gain their own livelihood are always sure of making their way in the musical world if industrious. From my own observation I can say that talent and perseverance are always recognized at this institution, of which Dr. Ziegfeld is the head. FLORENCE FRENCH.

American Symphony Orchestra.

THE American Symphony Orchestra, Sam Franko conductor, gave the first concert of its third season on Tuesday evening November 24, in Chickering Hall. The feature of the occasion was the debut of the Russian violinist Gregorowitsch.

Gregorowitsch had come without any advance heralding. His plea was made to a critical audience—for it was representative of musicians—solely upon his merits.

The work chosen by the violinist was the second concerto of his master, Wieniawski, a work sounding few emotional depths, but liberally adapted to the exposition of technical virtuosity and ample in its demands upon a finely felt sense of tone color. From the first few phrases it was evident that Charles Gregorowitsch was the right artist in the right place, a fact which the public soon acknowledged.

Gregorowitsch is a sound, sincere artist, of thoroughly musically calibre. He does not seek to astonish—although the average feats which he accomplishes in technique often do astonish—and there is a complete absence in his playing of all artificiality or trickery. His tone is not a large one, but it is singularly sweet, pure and penetrating. He uses an easy bow when viewed from the proper angle, and his left hand accomplishes with astounding ease and surety every difficulty in technical grammar. He is absolutely devoid of mannerism, but plays with quiet authority and the contained, assured poise born of talent and experience, which will always breed and sustain confidence in an audience.

He is not an artist of overwhelming fire, nor yet of absolutely melting tenderness, but he is an artist of sincere, reliable, well controlled feeling, a man not likely to slip into temperamental errors on either side, and as such a sane and wholesome artist to hear and enjoy, an intelligent man to copy, and a just equivoise in a period addicted to much musico-hysteria.

He phrases as a true artist, and leaves behind the impression of a sound musician, a player of the strong feeling which disdains show, and a technician as brilliant and polished as the greatest who have visited our shores.

His instrument was in husky order, and the accompaniment to the concerto was disastrously thick in spots; but the sterling gifts of Gregorowitsch could not be obscured, and at the close he was accorded one of the most enthusiastic outbursts of applause ever heard in a New York concert room. He returned after three recalls and played the Popper Elfentanz magically, but, the audience not

yet satisfied, he had to appear again, and gave a berceuse of Godard with judicious taste and grace.

The orchestra opened with Gluck's overture to Iphigenia in Aulis and closed with Mendelssohn's Italian Symphony. Their playing was robust, but compact, and Mr. Franko directed with firm discretion and energy. While the disposition might often be felt to tone down harsh lights and some crude coloring, yet the earnestness, the just attack and firm rhythmic discipline of the band left a buoyant and satisfying impression. Longer association and a larger hall will do much to soften things, and meantime Mr. Franko is to be cordially congratulated on a musical organization of sound, energetic capacity and much artistic intelligence.

Chickering Hall makes the band too garish. It should be heard in larger quarters.

The audience was large.

An Organ Opening by Carl.—The inauguration of the new Jardine organ built for the First M. E. Church at New Brunswick, N. J., was brilliantly accomplished by Mr. William C. Carl, assisted by Mrs. Antonia H. Sawyer, contralto, on Thanksgiving evening, before an audience that filled the church to completion.

Regarding the performance, the *Daily Times* of November 27, says:

The organ recital at the First M. E. Church last evening afforded the public its first opportunity to inspect the recent alterations and hear the new and magnificent organ manipulated by an artist. The church was crowded, seats being placed in the aisles of the main floor and galleries. The recital was under the direction of William C. Carl, the famous concert organist of New York, and his selections of the various numbers on the program was of such a varied scope that every feature of the organ was brought into full play. Mr. Carl merited all approbation so bounteously bestowed on him, and he proved himself a thorough master of the organ. He was ably assisted by Mrs. Antonia H. Sawyer, the contralto soloist of the First Presbyterian Church, New York.

The *Fredonian*, November 27, says:

He showed, as only a skillful organist could, the wonderful power of the great instrument, as well as its most delicate tones. Mr. Carl was assisted at the recital by Mrs. Antonia H. Sawyer, of New York, a contralto with a splendidly cultured voice of great sweetness.

Both Mr. Carl and Mrs. Sawyer were repeatedly encored. This week Mr. Carl will inaugurate a new Jardine organ at Providence, R. I., in addition to his recital at the First Presbyterian Church, New York, on Saturday afternoon at 4 o'clock. Next week he goes South.

On Saturday afternoon last, November 28, Mr. Carl, assisted by Miss Maud Morgan, harpist, gave his second recital in the First Presbyterian Church, New York. The interest aroused by these recitals has become so great that the building was immensely overcrowded, large numbers being content to stand throughout the entire performance. An intelligent audience began to convene at 8 o'clock for a recital announced for 4 o'clock, knowing the pressure there would be for seats. Mr. Carl played admirably. The entire program was a success.

Broad Street Conservatory.—On Wednesday evening, November 25, Preston Ware Orem, Mus. Bac., and John W. Pommer, Jr., professors at the Broad Street Conservatory of Music, Philadelphia, gave a piano recital in the concert hall of the conservatory. The program, which consisted entirely of compositions for two pianos, was essentially modern, representing Russian, French and Spanish composers, this being the first performance in Philadelphia of several of the numbers. The *Silhouettes*, op. 23, of Arensky, was especially interesting, and the variations on the old English air, *Lilli Bullero*, by Gouvy, were beautifully worked out and well contrasted. A fitting close to the program was the *Scènes de Ballet*, op. 89, of E. del Valle de Paz, the *Valse Lente* being very pleasing. The interpretations were musically, the ensemble playing being extremely well done. From the frequency of the professors' recitals and the variety and excellence of the programs it is evident that Mr. Gilbert R. Combs, the director, believes in giving the pupils of the institution the opportunity of hearing music of the highest order, as it can only be rendered by masters.

SEASON 1896-97.

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NEW YORK SUCCESS.

"SIEVEKING has a beautiful legato and his touch is extremely good."—*New York Times*, November 16, 1896.

"He is a great, a wonderful pianist. He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth."—*New York Sun*, November 16, 1896.

"His reading of the concerto exhibited a satisfactory if not brilliant technique and a decided poetic feeling."—*New York Herald*, November 16, 1896.

"SIEVEKING has a singing touch, abundant technique, tremendous wrists, supple and sonorous and a most brilliant style. His success last night was marked."—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensitive, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm."—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night."—*New York Press*, November 16, 1896.

"When the occasion required it, he could accomplish wonders but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks."—*The Mail and Express*, New York, November 16, 1896.

Gregorowitsch.

CHARLES GREGOROWITSCH, the eminent Russian violinist, has come to hold the fort. He is an artist not destined to dazzle or to confuse popular judgment by artificial devices or showy methods. Gregorowitsch is a sound, thoroughly musical, finished violinist, whose art at each appearance grows more and more upon the public taste. Already Gregorowitsch has established himself with a feeling of permanence in popular favor, while he has been welcomed among musicians as an artist of intellectual calibre and the earnest musicianly methods which are bound to win enduring favor.

Gregorowitsch was brought here without any advance puffery. He made his debut before the New York public with the American Symphony Orchestra in Chickering Hall on Tuesday evening, November 24, solely upon his merits. The public ear had not been stuffed beforehand with the loud réclame which precedes many artists, and which sometimes predisposes an audience to enthusiasm. Even the man's most modest merits had not been talked about and paragraphed in advance. The manner in which Gregorowitsch made his first appearance in America was dignified and artistic. His appeal was made not to a fad, a vogue or the disqualified judgment which is the result of biased newspaper advertisement and flattery beforehand; it was made to the true artistic intelligence, and the Russian has won his day.

The enthusiasm created on his debut, being the result of honest, intelligent criticism, has proved the key to the future career of Gregorowitsch in this country. He has come to stay. He is an artist to wear, and times have already proved it.

After this first concert Gregorowitsch was directly engaged by Messrs. Abbey, Schoeffel & Grau for their following Sunday night concert at the Metropolitan Opera House, and also engaged by Messrs. Ruben & Andrews for the Metropolitan matinees at the Waldorf. Not only this, but the increased application for dates has caused his manager, Mr. H. M. Hirschberg, to raise the original contract for forty concerts up to sixty-five, which after all will only succeed in covering the most prominent among the engagements proposed.

Among the numerous cities where Gregorowitsch will play are included Philadelphia, Cincinnati, Chicago, Cleveland, Toledo, Ohio; Milwaukee, St. Paul, Minneapolis, Boston, and several further appearances will be made in New York. In St. Paul and Minneapolis he will appear with Nordica.

Personally Gregorowitsch is a man of refined, genial and sympathetic interest. He is young, being only twenty-nine, a native of St. Petersburg and son of a gifted musical family, from whom he has directly inherited his remarkable talents. He showed the usual musical precocity at a very childish age, disclosing his special talent for the violin by his use of a tiny toy fiddle. From one prominent master to another he passed until he reached Wieniawski, who, delighted with the youth's ability, undertook his tutelage and predicted for him the future which is now his. He was the last pupil Wieniawski taught, but Gregorowitsch the pupil left Wieniawski the master a master himself. Gregorowitsch was the master, of Bronislaw Hubermann, the boy violinist, and a watch presented to him by the father of his pupil, Hubermann, the violinist always carries.

When Gregorowitsch steps upon the platform the impression of dignity, confidence and authority is at once conveyed. There is nothing aggressive about his bearing, but there is the quiet, firm certainty which inspires musical belief and satisfaction in an audience. He is medium in height, blond, vigorous in physique without stoutness, but looks a little older than his years, owing perhaps to the seriousness and energy with which he has pursued his art. He is the owner of numerous decorations of honor, but wears on the stage only the decoration of the Order of Christ, a most distinguished honor, which was conferred upon him at Lisbon for his superb performances. Gregorowitsch has played with eminent success before the leading potentates of the leading cities of Europe. Under the direction of Rubinstein he has played repeatedly before the Czar. Were Gregorowitsch to wear his full host of decora-

tions he would stand emblazoned. He carries them always with him, but wears only the Order of Christ during a performance, since the others would interfere with the handling of his violin. The violin upon which he plays is a Guarnerius valued at \$1,000—a perfect instrument.

Aside from his musicianship Gregorowitsch is a man of superior intelligence and versatile accomplishments. He speaks his native Russian, French, German and a little English. He is courteous, cordial and refined as a man.

He is also one of the best violinists who has ever visited this country, recalling many times during a performance the Wieniawski of magic fame. Below are appended some press criticisms received upon his New York debut. As a truth Gregorowitsch was heard to increased advan-



CHARLES GREGOROWITSCH.

tage at his second appearance in the Metropolitan Opera House, but the following sufficiently attest this great artist's merits:

Mr. Charles Gregorowitsch, a Russian violinist, and a pupil of Wieniawski, made his American debut last evening at Chickering Hall, the occasion being the first concert this season of the American Symphony Orchestra. He created a most agreeable impression and made it evident that he is a violinist of talent and culture. He chose for his introduction his master's concerto No. 3, in D minor, in the interpretation of which he showed a well developed technique, a fine rhythmic sense and much sentiment. The romance in the second movement was given in a cantabile that in singing tone was all the term indicates. The racial character of the gypsy movement, which concludes the concerto, was admirably brought out.

The audience seemed to be delighted with Mr. Gregorowitsch. He was thrice recalled and then played Popper's Elfen Dansen, a cello solo, with piano accompaniment, arranged for the violin. The facility of execution he displayed in this pleased the audience again, and a second encore was insisted upon, when he played with muted violin—more's the pity!—a dainty berceuse by Godard. It can be said that the new violinist scored a popular hit.—*New York Herald, November 25.*

The advent of another violinist was by all means the important feature of this concert. The orchestral selections were Gluck's serene overture to *Iphigenia in Aulis* and Mendelssohn's gay Italian Symphony. Mr. Gregorowitsch, a Russian, who has studied with Joachim and Wieniawski, contributed Wieniawski's concerto in D minor. It is a work of much sensuous beauty, of considerable difficulty, altogether a fine vehicle for the display of ardent temperament and showy execution. These two qualities Gregorowitsch possesses, together with a gift of easy bowing and facile fingering. The

artist evidently takes his art and life easily; his style is not conventional nor classic.

He is a player of talent and attainments, but a player for the millions, not for the few.—*The Sun, November 25.*

Mr. Gregorowitsch comes to America with a substantial European reputation that was immediately and enthusiastically ratified by last evening's audience. He chose to exploit the more distinctively technical side of his powers by playing Wieniawski's second concerto; but he accomplished it in a manner that left no doubt of his artistic stature. His command of the highest technique of the violin is absolute and unflinching. The heaped up difficulties of the composition were as nothing in his hands, and were mastered with impregnable certitude. His bowing is strong and free, and in the mazes of the most complicated passages his intonation was never astray, while with all the impulsive sweep of his playing there was never lacking a crystalline and pellucid clearness and the nicest sense of proportion. There was something more than technique in Mr. Gregorowitsch's performance of this concerto; there were the un-

mistakable evidences of a glowing temperament and a sane and vigorous musical feeling. But it takes music of a higher order than a concerto of Wieniawski to establish an artist in the highest places in his art. Mr. Gregorowitsch did not manifest last evening, because there was nothing to call them out, the finest qualities of a musician, a deep emotional feeling, the poise and serenity of the noblest art; he may show later whether or not he possesses them. In the mean time, the fact that he is a violinist of most interesting and engaging qualities and of the most consummate attainments is assured. The audience was stirred to great enthusiasm by his performance, and called him again and again. He played first a piece in the style of a *Perpetuum Mobile*, by Popper, and then a dainty little melody by Godard.—*Tribune, November 25.*

Chickering Hall was crowded, and the audience became very enthusiastic over the performances of the Russian violinist, Mr. Charles Gregorowitsch. He played a Wieniawski concerto, which affords little scope for expression, wherefore the player's attainments in this line could not be fairly gauged, but he showed that his bow commands a pure tone, while his left hand controls a correct intonation, and is master of all the secrets and difficulties of technical execution. He is an excellent artist, whose future appearances will be looked forward to with pleasure. The audience made him add two extra pieces.—*Evening Post, November 25.*

A music-loving audience filled Chickering Hall last evening, drawn by the first concert of the American Symphony Orchestra, conducted by Mr. Sam Franko. Mr. Gregorowitsch, a Russian violinist, who made his first appearance, was received with evidences of warm appreciation.

But symphony and orchestra were overshadowed by the soloist—Mr. Charles Gregorowitsch, a Russian violinist. He came almost unheralded and made his debut at a concert given by an organization not yet established in public favor. His success was instantaneous.

He is entitled to a place among the great violinists of the day. His playing is individual, authoritative, refined, tender, and soulful. His technique is of the best.

His tone is of varying size. It is normally a medium tone, but it grows in volume when extracted from the G string. It is a bit "scratchy," but in spite of that it has a caressing quality.

Mr. Gregorowitsch played Wieniawski's second concerto, especially the second movement, with rare charm. As encores he played a transcription, by Carl Halir, of Popper's cello piece, *Elfen Tanz*, a sort of "perpetuum mobile," with great technical accuracy, and another transcription, a berceuse by Godard, on muted strings, with exquisite softness and tenderness and with a legato that was really extraordinary.

After his great success last evening he will certainly be heard again.—*World, November 25.*

Of course a great part of the interest that attracted the large audience attached to the first appearance of the soloist, Mr. Charles Gregorowitsch. His choice of Wieniawski's second concerto did not seem very musicianly, though it might be assigned to a desire to render homage to the composer, who was also the violinist's teacher, and with whom he studied the concerto. But in truth Gregorowitsch is one of those violinists of whom it does not much matter what he plays, so much he revels, and leads his hearers to revel, in the mere beauty of the successions of tones he draws from his instrument. From the time when the Russian violinist began to "play along" with the orchestra in the tutti that precedes the entrance of the solo instrument it was evident that he was an assured and well equipped performer, and before he had completed the first movement he had insured his welcome.

His tone is not very large, though it is larger than that of most of the violinists to whom he may be likened; with that of Sauret, for example, but it is beautifully delivered and graded, and with mathematical exactness of intonation. The third movement, *À la Zingara*, the only one which has much musical value beyond mere virtuosity, was played with all the willfulness and spirit that belong to it, and the violinist concluded in a storm of deserved applause. He responded to it with a rapid and difficult study of the *moto perpetuo* kind, an elfentance of Popper for cello transcribed for violin, and after another encore of unmistakable heartiness played with a muted instrument another transcription from a composition for cello, a berceuse by Godard.

Altogether the first concert of the American Symphony was a pronounced success, a thoroughly studied performance, and

gives excellent prospects for the remaining concerts of the season.—*Times*, November 25.

The concert served to introduce Mr. Charles Gregorowitch, a Russian violinist, about whom little had been heard. If Mr. Gregorowitch maintains on future occasions the high standard he set for himself last evening a great deal will be heard about him, for he is one of the best artists who have come here in recent years. Possessing an admirable technique, he subordinates it and turns it to account in interpreting the meaning and thought of the music. He makes the composer supreme; the executant's province is merely to put forth the ideas embodied in the piece in such form that his hearers may best realize what inspired the writer. In the Wieniawski concerto, while the difficulties are such as to be quite apparent and the work is none too full of musical thought, Mr. Gregorowitch led the audience above and beyond mere admiration for manual dexterity. There was more subtle magnetism about his work than has been manifested in the solo performances of any other pianist or violinist who has made his appearance here this year. This was the prominent characteristic of his playing. Its more prosaic good qualities consisted of a full, rich, vibrant tone, sturdy strength and power, and a fluency and accuracy that were quite equal to any demands of the score.

Mr. Gregorowitch's work appealed to his hearers so strongly that he was obliged to play two numbers not on the program, a transcription by Carl Halir of Popper's cello piece, Eifentanz, and a berceuse by Godard, more familiar as a song.—*Mail and Express*, November 25.

The first concert, last night, of the American Symphony Orchestra in Chickering Hall gave the public a pleasant surprise by making it acquainted with the Russian violinist, Charles Gregorowitch. As he was preceded by almost no réclame, and as celebrated European virtuosi usually make their début, unless when they give their own concerts, in the Philharmonic or Symphony concerts at Carnegie Hall, no great expectations were aroused. But at once, immediately after the first movement of the Wieniawski D minor concerto, probably everyone in the hall recognized that they had before them an artist of the first rank. Gregorowitch has not a specially large, but a very warm tone, a very lively temperament and admirable technique of right and left hand. Occasionally the bowing looked somewhat awkward, but it only looked so. In reality the bow lies close to the string, and neither in the upward nor the downward stroke is anything to be desired as to smoothness. He possesses also a very light and precise staccato. The impression is created that the tone which Gregorowitch produces ought properly to be larger, but it seems as if his instrument had a somewhat veiled tone. Those of the audience who still remember Wieniawski's playing would undoubtedly recognize a slight resemblance between his and Gregorowitch's style.—*New Yorker Staats-Zeitung*, November 25, 1906.

The first concert of the American Symphony Orchestra at Chickering Hall last Tuesday evening was an artistic success. The soloist of the evening was Herr Gregorowitch, the last imported violinist, but not "the last in my heart." He played the Wieniawski concerto with a small, rather veiled, but very sweet and musical tone, and had a decided success. In compliance with the applause of the public he gave as encores the Eifentanz of Popper-Halir, and the Joscelyn Romance of Godard. It was an enjoyable evening.—*New Yorker Review*, November 20, 1906.

In the first concert of the American Symphony Orchestra yesterday in Chickering Hall a Russian violinist made his début, of whom it may be easily prophesied that he will be one of the lions of the season. The appearance of Herr Chas. Gregorowitch was awaited with natural curiosity, especially as the report was current that he was the teacher of Bronislaw Huberman, and hence something extraordinary was expected from him, but his performance threw into the shade every anticipation of his talent. Herr Gregorowitch played the second Wieniawski concerto in D minor, and, in reply to loud applause, gave Popper's Eifentanz and a chanson by Godard. If the public could have had its way he would have been compelled to give a whole recital. The applause seemed as if it would never finish. To give a final judgment on this artist is hardly possible with the Wieniawski concerto, for it displayed the performer mainly on the virtuoso side. Herr Gregorowitch, however, was here at his best; his technique is quite astounding. Throughout he disdained to throw sand into the eyes and flageolets into the ears of his hearers, his delivery is thoroughly spiritual, his phrasing impeccable, and he despises all tricks of virtuosity. He knows, too, how to elicit from his instrument a peculiarly soft, caressing tone. The romance of the concerto was really sung, and so was Godard's chanson. On the other hand, it cannot be denied that the tone, although of admirable clearness, is only small, but was ample for Chickering Hall.—*New Yorker Morgen Journal*, November 25, 1906.

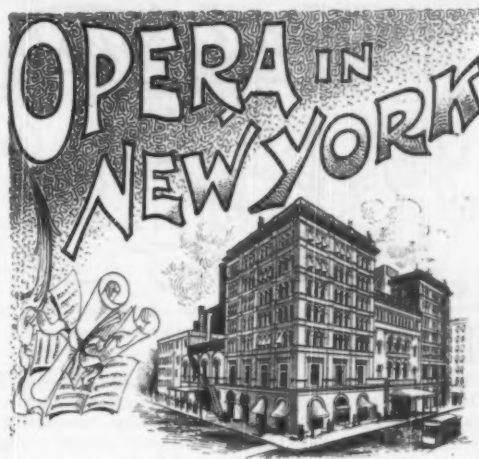
A Danish Singer.—The young Danish singer Valborg Anderson, who is reported to have a phenomenal voice, was for four years a nurse in a Copenhagen hospital, where she used to sing to her patients. One of them spoke of her ability to Professor Rosenfeld, who gave her instruction preparatory to her appearance on the stage.

FOR SALE.—A genuine Guarnerius (Pietro, 1721) violin.

A beautiful specimen of the period of perfection of the old masters. In point of condition, beauty of model, purity of tone and rare brilliancy of the red-gold lac (varnish), it is pre-eminently one of the finest instruments ever offered on the market. Price, \$2,500. Address J. Leonard Hoffman, 738 George street, Baltimore, Md.

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AT the opera last Wednesday that stale and most tiresome of operas, Meyerbeer's *Les Huguenots*, was given with this cast:

Valentina.....	Mme. Felia Litvinne
Urbano.....	Mme. Mantelli
Dama d'Onore.....	Mlle. Bauermeister
Margherita di Valois.....	Mlle. Marie Engle
Raoul di Nangis.....	M. Jean de Reszké
Conte di San Bris.....	M. Lassalle
Conte di Nevers.....	Sig. Ancona
Huguenot soldier.....	M. Jacques Bars
Tavannes.....	Sig. I. Corsi
De Rets.....	Sig. Viviani
Maurevert.....	Sig. de Vaschetti
De Cosse.....	Sig. Vanni
Marcello.....	M. Ed. de Reszké
Première danseuse.....	Mlle. Marthe Irmier
The incidental divertissement by the corps de ballet.	
Conductor.....	Sig. Bevnigani

Mme. Felia Litvinne made her debut as *Valentina*, or rather her *reentrées*, for she sang here with Mapleson over a decade ago. She is an artist of sound training and sings with authority and skill. Her voice is powerful and has a tendency to wobble, and her lower tones are rich and pleasing. She was nervous, of course, and in the duo with *Marcello* her rhythms were more than elastic, but the scene closed brilliantly and Mme. Litvinne was recalled. In the final duo she was at her best and gave us some strong acting and singing. She will be a valuable addition to Mr. Grau's forces.

The new Russian singer is a blonde, is a sister-in-law of Edouard de Reszké, and has the physical stature of a *Brunhilda*. She is evidently a routinière.

The performance was an excellent one. The performance of *The Huguenots* always is. It is one of those exasperating works that is never wonderfully good or bad. People who like their music by the yard flock to this opera. Jean de Reszké was the same sterling *Raoul*, and was in fine voice. He sang with great power and passion. Edouard de Reszké was a magnificent *Marcello*, and Lassalle's voice had some of its old-time color. His *San Bris* is always picturesque. Ancona was *Di Nevers*, and Melba being indisposed, the *Queen* was sung very prettily by Marie Engle.

Mantelli got hearty applause for her artistic singing of *Nobil Signor*. The ballet was headed by Marthe Irmier. The chorus enjoyed itself, for in Meyerbeer the chorus is king. Signor Bevnigani conducted with skill. The attendance was large.

Friday night *Lohengrin* was sung and in German. This was the cast:

Elsa von Brabant.....	Mme. Emma Eames
Ortrud.....	Mlle. Olitzka
Heinrich der Vogler, deutscher Koenig.....	M. Ed. de Reszké
Friedrich von Telramund, brabantischer Graf.....	Mr. David Blapham
Der Heerfuhrer des Koenigs.....	M. Maurice de Vries
Lohengrin.....	M. Jean de Reszké
Conductor, Mr. Anton Seidl.	

It was a performance that at once lifted the season into a fulfillment and a promise. Need we say that Anton Seidl conducted? The greatest living Wagner conductor was at his best, and it is a wonderful best. The orchestra boiled and sang, wept and whispered. It was the

true Wagner orchestra, without which a Wagner performance is a hollow imposture.

The cast was a strong one. It consisted of a combination of nationalities that would have made Wagner stare if he had been on earth instead of sipping ambrosial mead with wish-maidens in Walhalla. Three Poles, two Americans and one Belgian sang the curious history of *Elsa of Brabant* and one *Lohengrin*, Knight of the Swan, son of *Parzival*, and it is with pride that we record the triumphs of Eames and Bispham.

The *Elsa* of Eames has always been a lovely picture and irreproachably sung. Last Friday night it was a vital and most moving creation. She sang with passion and an absolute sinking of self in the part. Her second act was exquisite in tenderness, and the scene in the bed chamber full of passion and color. It was the best singing this gifted and beautiful woman has yet vouchsafed us.

Jean de Reszké was superb. His voice was thrilling in sweetness and power. His *Lohengrin* is an ideal embodiment. He gives us an intimate human note, but the character is throughout silver tipped by the supernatural. His adieu to the swan is a masterpiece. Edouard de Reszké was a noble *Frederick the Fowler* and David Bispham surprised us by his sterling impersonation of *Telramund*.

It was a well rounded piece of acting in which the crafty, sinister attributes of *Lohengrin's* foe were clearly presented. He gave us some new and admirable stage "business." Mr. Bispham's voice was in fine condition and he used it artistically and sang most musically. He more than deserved the applause which was so prodigally showered upon the singers and Seidl.

The *Ortrud* was Olitzka. She deserves the heartiest praise for her impassioned acting and singing. M. de Vries was the *Herald*, or, rather, M. de Vries was not the *Herald*. He was the one blot on an otherwise grateful and finished performance.

Mr. Seidl led his own orchestra, and the effect was striking. The homogeneity of the cast—in a word, the remarkable work equally done by all the artists—made the evening what it was; and Seidl conducted, as one admirer said, "like a god."

The continued illness of Melba and Plançon forced the management to cancel the Faust performance intended for Thanksgiving evening. Lucia was not sung at the matinée, La Favorita being substituted, in which Mantelli distinguished herself and Plançon reappeared. Saturday evening, at the second popular performance, Aida was given. Here is the personnel of the cast as printed:

Aida.....	Mme. Felia Litvinne
Una Sacerdotessa.....	Mlle. Bauermeister
Amneris.....	Mme. Mantelli
Amonasro.....	Sig. Ancona
Ramfis.....	M. Plançon
Il Re.....	M. Caslemary
Un Messaggiero.....	Sig. Vanni
Rhadames.....	Sig. Antonio Ceppi
Incidental dance by the corps de ballet.	
Conductor, Sig. Bevnigani.	

The audience, while not large, was fiercely enthusiastic, and at the end of the third act made as much noise as if at a gala performance. The cast was different from the names printed on the program. Mantelli was replaced by Olitzka, Campanari appeared instead of Ancona and for Plançon we got Castlemery. The *King* was sung by Vaschetti and Castlemery was *Ramfis*. Litvinne and Antonio Ceppi sang as announced. Signor Bevnigani, a sterling conductor, was called before the curtain. The new *Rhadames* is as big and as broad as Tamagno, but he has not Tamagno's vocal volume. His voice is small and penetrating. In quality it is musical and he sings well. He did good work in the third act, singing with great fire and freedom.

Litvinne confirmed the good impression of her formed last Wednesday. She was short breathed in her phrasing in the early part of the evening, and robbed Peter to pay Paul, for after every prolonged effort she dropped a note of the succeeding phrase. But in *O Patria Mia* and during the act she sang with feeling, if not great finesse, and she was dramatic in the duo with *Rhadames*. Campanari was a superb *Amonasro*. His voice is one of the best

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baritones on this side of the Atlantic, and he has improved greatly in his acting. He was literally cheered by the excitable foreign contingent in the house. Olitzka was at her best. She sang the great scene with fervor and authority. She was recalled several times. She has temperament.

On Monday night *Die Meistersinger* was sung by the same cast which has already been heard in the opera this season. MM. Jean and Edouard de Reszké, Plançon, Bispham, de Vries, d'Aubigne and Mmes. Eames and Bauermeister interpreted the principal rôles. The opera was sung in Italian and Sig. Mancinelli directed. On Wednesday evening *Roméo et Juliette* will be sung in French under Sig. Mancinelli's direction, with a cast including MM. Jean and Edouard de Reszké, Plançon, Bars and de Vries, and Mmes. Melba, Belina and Bauermeister. On Friday evening Mme. Melba will sing for the first time the rôle of *Violetta* in *La Traviata*. MM. Cremonini, Ancona and Bars, and Mmes. Bauermeister and Van Cauteren will also be heard. Sig. Bevnigani will direct. At the Saturday matinée, under Anton Seidl's baton, MM. Edouard and Jean de Reszké, David Bispham and de Vries, with Mmes. Eames and Olitzka, will sing *Lohengrin* in German.

There will be two popular performances this week. The first will take place on Wednesday afternoon, when *Aida* will be sung by a cast including MM. Ceppi, Ancona, and Plançon, and Mmes. Litvinne, Mantelli and Bauermeister. There will be a regular series of these matinées, and the operas will be sung with the usual attention to scenery and costumes. On Saturday night *Il Trovatore* will be given by MM. Ceppi, Campanari and Castlemery, and Mmes. Litvinne and Mantelli. Sig. Bevnigani will conduct at both performances.

Inez Grenelli.—Miss Inez Grenelli, soprano, has been engaged to sing with the Symphony Orchestra, of Scranton, at the Scranton Opera House, on December 3. Her recent appearances have been extremely successful.

Juanito Manen.—A violin recital will be tendered to the press by the Spanish virtuoso Juanito Manen, who has just arrived in the United States after a most successful tour abroad, at the recital hall of the *Æolian Company*, No. 18 West Twenty-third street, Thursday, December 3, 1896, at 3 o'clock in the afternoon.

Jeanne Franko Concert.—Miss Jeanne Franko, violinist, will give a concert in Steinway Hall on December 11. It is always a pleasure to hear this musicianly artist play. She will be assisted by Miss Celia Schiller, piano; Mr. Hans Kronold, 'cello; Mr. Conrad Behrens, basso, and Mr. Max Liebling, accompanist. Miss Franko plays also with the Apollo Club, Brooklyn, on December 8.

A New Tenor in New York.—Mr. Samuel Blight Johns, tenor, late of Chicago and Indianapolis, a singer who has won success in the West in concert and oratorio, has decided to settle permanently in New York.

Beethoven Maennerchor.—The concert of the Beethoven Maennerchor on Sunday night, under Director Herman Spielter, was a thoroughgoing success. The soloists were Mrs. Josephine S. Jacoby, the contralto, and Hans Kronold, 'cello, who made an excellent impression. Mrs. Jacoby was in superb voice, and sang with artistic expression and power.

Gertrude May Stein.—Miss Stein has again distinguished herself as *Delilah* with the Arion Club at Providence. The following are excerpts from among the press notices received:

Another delightful feature of the concert was the convincing vocalism and charming singing of Miss Gertrude May Stein. Aside from her warm, rich tone, sure and satisfying method, the distinguished soloist's personal appearance contributed an appreciated share of the evening's pleasure. No one doubted her ability to compass every part of her allotted share, either in music or expression, and as the work progressed this thought developed full appreciation of her wonderful powers, charmingly satisfying. —*Providence News*, November 21.

Miss Stein was an admirable *Delilah*. Her beautiful voice, artistic delivery and keen sense of musical proportion are always evidenced in everything she undertakes. We seldom hear so thoroughly satisfactory a singer. The Chicago tenor, Mr. George Hamlin, has a voice of agreeable quality and sings beautifully in *mezzo voce*, but has hardly the power for the great climaxes of *Samson*, nor did his forcing help the matter. —*Providence Journal*, November 21.

Leo Stern.—Mr. Leo Stern, the celebrated London violoncellist, sails for America on the White Star steamship *Majestic* December 30, arriving in New York in ample time to play at a number of social functions before his engagement with the Chicago orchestra. Seldom has a musician from over the water come to us with such social prestige as Mr. Stern. An intimate friend and companion of the late Prince Henry of Battenberg, whose instructor on the 'cello he also was, Mr. Stern has for several seasons been much sought after by the smart London set. This spring he was a guest of H. R. H. Queen Victoria, at Balmoral and Windsor, for a fortnight, during which time he played for Her Majesty nearly every evening, Princess Beatrice of Battenberg being on each occasion his accompanist. Mr. Stern has many pleasant souvenirs of these and other similar visits to Balmoral and Windsor, in the shape of costly presents, accompanied by the most delightful letters from Her Majesty, thanking him for his music.



THE musical event of the week, to me at least, was the first public service of the American Guild of Organists, at Saint Bartholomew's, known among the clergy as "Doctor Greer's Church," and among musicians as "Harry Warren's Church." In reality, however, if it is anybody's church it is the Vanderbilt church, for this family has given the church over \$1,000,000 at sundry times, the last instance of the sort being the \$250,000 left it by the recently deceased good woman, the venerable Mrs. Vanderbilt.

A grander, loftier, more elevating and inspiring musico-religious service cannot be imagined! First, the rich, beautiful interior, then the vast congregation, and most important of all, that which called together the choir of over a hundred singers, the music. The magnificent \$50,000 electric organ with its 100 speaking stops, famous organists, three crack choirs (Saint Bartholomew's, South Reformed, All Souls'), an address by Bishop Potter; all these factors united in producing a memorable event, one of solemn dignity and musical grandeur. Arrayed in brand new vestments of purple and white, the choir entered in regular processional, then Mr. Brewer played a Guilmant adagio, during which we had a taste of the startlingly human-like vox humana stop, a veritable "angels' chorus." The Gregorian chant, all sung within a compass of five notes, came next, followed by an a cappella anthem by Martin, sung in marvelously good time and style. Here came the declaration of the religious principles of the American Guild of Organists, which I subjoin, and which I commend to every organist in the land:

We believe that the office of music in Christian worship is a Sacred obligation before the Most High.

We believe that they who are set as choirmasters and as organists in the house of God ought themselves to be persons of devout conduct, teaching the ways of earnestness in the choirs committed to their charge.

We believe that unity of purpose and fellowship of life between ministers and choirs should be everywhere established and maintained.

The noticeable feature of this was the variegated heads of hair observable on this worthy body; as they stood there one could see black hair, white hair, yellow hair, brown hair, gray hair, red hair and no hair at all—indeed, the number of bald headed men was striking! As to color there was everything under the sun but green. Pardon this light and (h) airy digression!

Mr. Shelley's improvisation (on themes, as afterward discovered, from the anthem which followed) was thoroughly in keeping with the occasion, a very musical and interesting performance; the principal subject was the march-like melody belonging to the words, How Beautiful Upon the Mountains, in the Stainer anthem, followed by an allegretto in 3-4 time, the whole thing working up to the anthem proper. Ever since this same Shelley ran off with both first and second prizes offered by the Chicago Apollo Club for the best male choruses, away back in 1885, I have kept my weather eye on him, and look for still greater things.

The offertory with Mr. Smith at the organ, Mrs. Clementine de Vere-Sapio singing the solo, closing with a high B, was again a noteworthy part of the service. Händel's Hallelujah chorus was sung at the presentation of alms, Mr. MacFarlane handling the organ in masterly fashion, and the chorus covering itself with glory. Then followed the hymn to St. Anne, in which the congregation joined, and in this a volume of sound rolled forth noble in the extreme. The Amen chorus after the dismissal, sung a cappella, was again an admirable performance, worthy the occasion. Mr. Woodman played well two uninteresting movements from a Mendelssohn sonata, the recessional hymn was sung, the last amen came from the distance, and what was probably the grandest service ever held in Saint Bartholomew's was over. The whole affair was well planned and right worthily executed, Bishop Potter's address fitting and helpful, and the service proper, with Mr. Richard Henry Warren at the organ, simply beautiful! The organ behaved well, the only noticeable annoyance being a little F cipher during the second verse of the processional; this soon ceased, however.

Well done, members of the American Guild of Organists!

The first of the monthly Chickering invitation musicales was a pleasant occasion, Mr. Richard Hoffman being the belle of the ball, as it were. Mr. de Gogorza, baritone, sang, and the Dannreuther string quartet played. Dvorák's

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VOCAL ...
INSTRUCTION.

Dumky Trio, opus 90, finished the program. "Wot's a dumky?" queried a hearer. "That's Dutch for donkey," suggested another. Mr. Dannreuther says it means "moods," however. Well, it certainly was Moody, and it just as surely was not Sankey! Tra-la, Hold the Fort, for I am Drinking, Throw Out the Beltline or Clothesline or whatever it is, Pull for the Store, Sister, &c., and likewise and again tra-la!

The first lecture recital of the season by Edmund J. Myer, subject tone color and tone character, illustrated vocally by Mr. Allan G. Waterous, basso cantante, and assisted by Miss Edytha Fuller, soprano; Miss Grace Couch, contralto; Mr. G. E. Woodhouse, tenor, and Miss Helen A. Hasbrouck, drew together many people vocally inclined and a pleasant and profitable evening was spent at Mr. Myer's studio.

The Parish Club (a paper I once wrote for printed this "Irish Club") of the Church of the Beloved Disciple, at Madison avenue and Eighty-ninth street, gave a very interesting entertainment recently, the special features of which were soprano solos (Rainbows and Lady Mine, by C. B. Hawley) by Miss Adele M. Arnold, sung in brilliant fashion; tenor solos, by Mr. Charles Abercrombie; a baritone solo, by Mr. George Fleming, who is a veritable double of George W. Fergusson, and piano solos by Mr. F. W. Riesberg.

Do you know genial Arthur D. Woodruff? I am beginning to, and am glad of it. He is a pretty busy man these days, what with a constant procession of vocal pupils here in his Fifth avenue studio, over Mason & Hamlin's, a large class in the Oranges, and several choruses under his baton. Of these, the Orange Musical Art Society of sixty women is one of the best. They will give two concerts this season, with eminent soloists, and are at present studying the Rose of Avondale, by Mrs. H. A. A. Beach, Moonlight, by Hollander, and Saint-Saëns' Spring Song. Mrs. Alexander King is president of the club, and Mrs. Colonel Ryan one of the most active and capable of the various chairmen, or chairwomen, which is it?

Mr. Woodruff's former organist of the Church of the Incarnation, known here as Miss Augusta Lowell, but now Mrs. E. A. Garthwaite, wife of the mining engineer of Johannesburg, Transvaal, South Africa, writes him a twenty page letter, in which she mentions the big English organ there, also the string quartet club, and finally that she is herself busy "in teaching the young idea how to scout;" she has three "young ideas," all young Garthwaites, and all sprouting organists, of course! An enterprising pupil of Mr. Woodruff's is Miss Carrie Cleveland, soprano, now residing in St. Paul, Minn., who is forming a chorus of female voices, and will wield the conductor's stick.

Mlle. Camille Seygard, the soprano, is again occupying her pretty flat on Seventh avenue and Fifty-second street, after a short Western trip, in which she covered 8,000 miles. She sings next week in East Orange, in Jensen's Feast of Adonis, Bruch's Fair Ellen, and also several solo numbers. With Seidl and his orchestra she appears before the next Harmonie Club (private concert), in a Sunday night Damosch concert at the Brooklyn Institute on December 2, at Francis Fischer Powers' next musicale, and in Toledo soon. She sang in Springfield, Mass., last Tuesday. Busy body!

Messrs. Edward and W. F. Mollenhauer, of the International Conservatory of Music, on Forty-second street, have recovered their long-lost fiddles, a \$3,000 Guarnerius and a fine Benetti; also a \$500 Belgian bow, rendered of greater intrinsic worth because of the 3 carat diamond set in the frog. These were "swiped" by a skillful sneak thief during the temporary absence of the owners, pawned for \$7 in Grand street, and there recovered. When the "uncle" who had them in temporary charge realized the treasure he had unconsciously guarded, and that the piece of glass in the violin bow was a yelowine diamond, he simply fell on the floor in a heap, muttering Teutonic-Hebraic imprecations such as Lausekerl-Hundsknecht-Donnerundblitzen!

Young Mr. Mollenhauer tells thrilling tales of his South American trip three years ago, of hunting experiences, attacks by treacherous bushmen, in which the photographer connected with the party was killed with a war club, and exhibits native implements of warfare, a sombrero which a heavy blow with a machete fails to pierce, bills of fare with certain delicacies "À la Mollenhauer," and many other interesting things. Ja, ja, as the traveler poet Heine says, "Und wenn Man eine Reise thut, so kann Man 'was erzählen." The young Emil H. Mollenhauer who died last week, aged twenty-seven, was a son of the deceased "cellist, Heinrich, who died in 1892.

An affair of a musical convivial character was the reception and musical given by Mr. Heinrich Meyn and Dr. Chapman last Friday evening in their Fifty-first street house. Here were gathered, handsomely begowned women, singers of note and prominent society people, all come together by one impulse—the musical art. A most enjoyable and informal program was rendered by Miss Adele Lewing, Messrs. Heinrich Meyn, Dr. Chapman, Gerrit Smith, Tom Karl, Mackenzie Gordon and F. W. Riesberg, solo pianist and accompanist. Others who

were present were Mrs. Gerrit Smith, Miss Adams, of Long Island; Mr. Whitney Coombs, Mr. Walter J. Bausman, Mr. Dewey, Mr. Hyatt. The feast of raisins and flow of bowl was unlimited; to paraphrase Shakespeare:

Two beer, or not two beer,
That's the question,

and generally 'twas settled that 'tree beer was besser als zwei bier!

Mr. Francis Fischer Powers gave the first of his soirée musicales Saturday morning in the underground recital hall in Carnegie's. Society turned out en masse. A criticism of the concert will be found elsewhere. The following were present:

Mrs. Albert Bierstadt, Mrs. Edward Knox, Mrs. John D. Rockefeller, Miss Callender, Miss De Forest, Mrs. J. H. Lane, the Misses Lane, Mr. and Mrs. Titus Meigs, Mr. and Mrs. D. P. Merwin, Mrs. Charles I. Hudson, Mrs. Alfred Martin, Mrs. Harris K. Smith, Mrs. Henry Roso, Mrs. James L. Blair, Mrs. Edwin Gould, Mrs. Edward Copeland Wallace, Mrs. Harry Horton, Mrs. Frank Northrop, Mrs. Frank Hastings, Mrs. Charles B. Foote, Mrs. Henry Valentine, Miss Valentine, Miss Post, Mrs. Gregory, Mrs. William Hoggson, Mrs. F. Coit Johnson, Mrs. Wm. Etherington, Miss Charlotte Powers, Mrs. Frank Doubleday, Mrs. Morris Parkinson and Mrs. Waterhouse.

Mrs. Frederick Betts, Mrs. Frank Wesson, Mrs. Egbert Guernsey, Miss Guernsey, Mrs. Colonel Ingersoll, Mrs. Gamaliel St. John, Mrs. Wallace C. Andrews, Mrs. Robert Endicott, Mrs. Elbridge Gerry Snow, Mrs. Howard Duffield, Miss Beckel, Mrs. Alfred Davis, Mrs. Swenson, Miss Nora Swenson, Mrs. C. C. Worthington, Mrs. Cornelius Vanderbilt DeForest, Mrs. Augustin Daly and others.

Mrs. Shannah M. Jones, the Pittsburgh soprano, who sang with Seidl's Orchestra at Coney Island last summer, was in town last week. She left Buffalo, where she occupied a high position musically, for Pittsburg, where her salary has been the highest ever paid a church singer there. It is her expectation and intention to fill a place here later. Mark that name, J-o-n-e-s, plain Jones—a misfit name, for she is decidedly not plain Jones, but a very pretty and attractive young woman of the brunette type, a brilliant piano player and good musician. I say, mark that not altogether unusual or conspicuous name, for you'll hear more of her, sure!

Mr. Andrew T. Webster, organist and choirmaster of St. Paul's Cathedral (Protestant Episcopal), of Buffalo, was another visitor here, and an observant and delighted listener at the choir guild service. He has had an unusual experience. Ten years ago he went to Berlin, Germany, where he studied the piano with Scharwenka a couple of winters. On his return he played for a year in an Episcopal church, where there was a quartet and chorus; then stepped into his present distinguished position, with no previous experience whatever in training a boy choir, succeeding where other and experienced men had failed. He followed Samuel J. Gilbert, who was obliged to leave because of his fondness for liquids other than water; C. Wesley Pyne and a Mr. Carter, neither of whom could manage things. The moral is evident: to become a proficient and successful Episcopal organist-choirmaster hasten and study the piano with Xaver Scharwenka for two seasons!

Mr. David Bispham, who some people persist in calling English, but who is as good and lively an American as can be found (he hails from the city of Brotherly Love), sings with the Händel and Haydn Society, of Boston, December 20 and 21, and the weeks before with his old Sangesbrüder, the Orpheus, of Philadelphia. He also gives a recital there this week, in conjunction with Miss Marguerite Hall and violinist Gregorowitsch. If there is any singer now before the public who has reason to be in an enviable state of mind it is this same hearty Bispham, for everything he has done has been a success. A peep into his beautiful apartments in an uptown hotel discloses a cheery, healthy looking young man, whose "come in" and cordial hand shake betoken content and peace of mind! And now if some gentle reader will kindly tell me whether this present weather (76° in the shade) is summer or winter; also whether to wear my lung pad or my mosquito netting suit, he, she or it will convey a favor on the writer. But hush! the Wee Kidlet informeth me vociferously that "tupper weddy, 'tupper-on-a-tabull, poppy," so more later.

F. W. RIESBERG.

New York Symphony Concert.—The second concerts of the New York Symphony Society, Walter Damrosch, director, will take place at Carnegie Hall on Friday afternoon, December 4, at 2:15, and Saturday evening December 5, at 8:15. Herr Carl Halir will be the soloist. Following is the program:

Symphony, Romeo and Juliet—Feast at the House of Capulet, Love Scene, Queen Mab, Berlioz; Gesangs scene, for violin solo, with orchestra, Spohr, Herr Carl Halir; overture, Spring, Goldmark; Rondo Capriccioso, for violin solo, with orchestra, Saint-Saëns, Herr Carl Halir; Fire Chorus from Die Walküre, Wagner.

Alida Varena.—The following notice was obtained by Mlle. Alida Varena in Baltimore:

Miss Alida Varena, of Baltimore, was the soloist at the Peabody concert yesterday afternoon. She sang Haydn's With Verdure Ciac, Händel's Angels Ever Bright and Fair, an air from Massenet's opera, Hérodiade, and the familiar scene and air from Faust. She also gave six songs by Chopin, Grieg, Bendel, Goring Thomas, James H. Rogers and Henri W. Renfrok. Her voice has considerable volume. She sang with earnestness and intelligence, and her enunciation was clear.—Baltimore American, November 7.

LATEST.

It is a little premature to announce any successor to the late William Steinway as president of Abbey, Schoeffel & Grau, Limited, but if Mr. Grau refuses, no doubt Jean Reszke will accept the position, provided there is a salary attached to it, which would increase his revenue in the United States.

He has thus far given evidence of the greatest business ability.

Metropolitan Sunday Concert.

The last Sunday evening concert at the Metropolitan brought forward a new and decidedly rough band of players under Herr Anton Seidl and the soloists Mme. Mantelli, Miss Marie Engle, David Bispham, Plançon and Gregorowitsch.

Gregorowitsch earned the principal enthusiasm of the night. He played the andante and finale of the Mendelssohn concerto with flowing breadth and purity in the slow movement and considerable dash in the finale. Repeatedly recalled he gave the E flat Chopin nocturne, which his unexaggerated feeling managed to divest of some of its timewornness.

Mantelli sang with remarkable virtuosity and finish Rossini's Una voce poco fa and after a third recall gave the Habanera. This is one of the best things this admirable artist does and suggests the possibilities of a complete, well conceived *Carmen*.

Marie Engle, with her birdlike fluency and ease, sang Dell Acqua's florid Villanelle, a judicious selection for her pretty, flexible instrument. The encore fiend was out, and she also had to return and sing a little English ballad. She seemed wofully discomposed upon her first entrée.

Bispham sang with earnest meaning and fine vibrant voice *Wotan's Abschied* from the Walküre. It was not a good excerpt for the concert room. Long orchestral episodes, filled in by dead inaction on the part of the singer, and an absence of scenic detail pall somewhat. But the singer sang nobly his detached measures, and on his recall gave Grieg's little one verse poem, Ich liebe dich, with most tender feeling.

The inclement weather affected the house, which was only fairly filled.

Innes.—F. N. Innes, bandmaster of Innes Band, will probably leave for Europe on a two months' tour next month.

Vanderveer-Green.—At the jubilee performances at Toronto last week Mme. Vanderveer-Green, the contralto, made a splendid impression.

The *World*, of that city, says:

Mme. Vanderveer-Green made herself a favorite when here with Albani last season, and a treat was expected. No disappointment was experienced, and the contralto solos, both recitative and air, were sung with a perfection of detail which could not be excelled. Mme. Green combines with a marvelously fine voice rich dramatic endowments, and these, coupled with a faultless method, make her singing truly delightful. She was compelled to bow acknowledgments after each solo.

And the *Mail and Empire* remarks:

Mrs. Vanderveer-Green, the solo contralto, has also been heard here before, and added to her reputation by the very evident dramatic interpretation of *Woe Unto Them* and the smooth and beautiful phrasing of *O Rest in the Lord*.

Victor Harris.—The following clipping, which refers to the song recital of Mrs. Corinne Moore-Lawson on November 23 in Chamber Music Hall, is a well merited tribute to the talent of Victor Harris as an accompanist:

Her interpretations were guided and most ably supported by the judicious, discriminating and most tasteful accompaniments played by Victor Harris, whose work is constantly becoming more valuable and more necessary to artists and to the entire musical world of our city. With his assistance an artist is not only safe, but her efforts are certain to be adorned.—Sun, November 24.

Elaborate Wedding Music.—The wedding of United States Senator Smith's daughter, Miss Elizabeth, and Mr. Peter Hauck, Jr., in Newark Cathedral last Wednesday was notable in many of its features, but in none more than in the magnificent musical program given by four of New York's leading vocalists, Eleanor Meredith, soprano; Mary Louise Clary, contralto; J. H. McKinley, tenor, and Carl E. Dufft, basso, under the direction of Jos. M. Byrne. Miss Meredith was heard in the Ave Maria, with violin obligato by Maurice Kauffman, the boy violinist, who also played during the ceremony proper. Miss Clary sang the Agnus Dei from Rossini's Messe Solennelle, and the entire quartet, with chorus, sang the Lohengrin Wedding March, as well as the several numbers of Mercadante's mass. Archbishop Corrigan officiated.

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ELMIRA.

ELMIRA, November 28, 1896.

THE musical season in Elmira opened briskly. The Bostonians recently gave Robin Hood, and the International Opera Company, J. S. Leeburger director, presented on Thanksgiving Day Lucia di Lammermoor and Trovatore, with Myrta French, Marie Senta, Louise Engel, H. W. Goff, Thomas McQueen and others in the principal rôles. It is understood this company disbanded in Elmira.

The McKnight Choir, an organization composed of the singers in Trinity Church choir of this city, gave four performances of Pinafore, their fourth comic opera production.

Mary Louise Clary, Katherine Hilke and the Listemann Brothers appeared together in the first of Director Ketley's course of concerts. His second concert next week will bring to Elmira Martinus Sieveking and Miss Myrta French. Other engagements include Marie Parcello, the Mozart Symphony Club, Aimé Lachaume and others.

Local singers to the number of 150 or more have formed a new choral society, under the name of the Elmira Vocal Society, and hold weekly meetings. Henry Jacobsen, of Buffalo, is the conductor.

The Elmira College School of Music has added another piano teacher, Miss Sara Shattuck Verrill, a graduate of the college.

Arion Society—Newark.

THE Newark Arion gave a successful concert on Monday night at the large Krueger Auditorium in that city, under the direction of Mr. Julius Lorenz. The instrumental numbers were the introductory overture, Weber's Euryanthe, Moszkowski's Spanish Dance and the March from Kretschmer's Die Folkunger.

The Arion choruses sang the *a capella* music with dash, vigor and expression under the careful direction of Mr. Lorenz, who has become a most popular conductor with the Newark association. These *a capella* choruses were by Dregert, Neubner, Weinzierl, Podbertsky and a chorus with orchestra by Filke.

The instrumental soloist was Miss Florence Terrel, who played the last movement of Saint-Saëns' G minor concerto. Miss Terrel is a technical executant, but besides this accomplishment she is also gifted with intelligence and she phrases and gives proper expression to her work like an artist. With her maturity she will ripen into a pianist of quality, and much of this will be due to her teacher, Mr. Alexander Lambert.

Mr. Geo. W. Fergusson has a luxuriant baritone voice, full of the divine fire of nature's song, and supplemented by artistic culture. He sang Richard Wagner's Two Grenadiers and three songs, the chief of which, by Schumann, Du bist wie eine Blume, a true vocal gem, was delivered with remarkable musical feeling. As we do not believe in Bemberg songs we dismiss that number, for the soloist must not be criticised in place of the composer.

Miss Caroline Montefiore, soprano, who sang the *Michaela* aria from Carmen, with orchestra, is a vocal artist gifted with the highest qualifications. The character of her voice and its methods were subsequently observed in three great songs: Ein Traum, by Grieg; Komm wir wandeln zusammen, by Cornelius, and Bruno Oscar Klein's The Bridgroom. The selection of songs of such calibre, songs that belong to the most elevated sphere of vocal art, gave an estimate of the singer's musical taste, which subsequently found expression in a most artistic interpretation of these difficult compositions. Miss Montefiore is one of the most accomplished sopranos we have recently heard. A voice of great sympathy, with a remarkable upper octave, is hers, cultivated to a degree that permits her to give intelligent expression to the musical motive. She has temperament, musical intelligence and address, and a splendid control of her rich organ.

Mary Louise Clary.—During the next fortnight Miss Clary, the contralto, will make two short tours, the first in the West and the second toward the North. She will sing in the Erl King's Daughter, with the Cleveland Vocal Society, December 3; also in concerts in Alliance, Ohio, December 2; Parkersburg, W. Va., December 5, and probably Marietta, December 4.

In the following week Miss Clary will sing in this city at the opening night of the grand bazar of the Professional Woman's League, St. Cloud Hotel, on December 7; in Montreal, with the Händel and Haydn Society, December 10; in Potsdam, N. Y., under auspices of Normal Institute, December 11; Hartford, Conn., operatic concert, December 13, and at the Hotel Majestic musicale, this city, December 14.

Miss Clary is now closing a number of additional dates for another short Western tour during the last of December.

Musical Items.

Another Lambert Pupil.—Miss Florence Terrel, a young American pianist, will make her début with the Symphony Orchestra at Carnegie Hall on next Sunday evening.

Eames Sings in Philadelphia.—Mme. Emma Eames will go to Philadelphia on December 16, when she will appear in that city with the Damrosch Opera Company. She will sing *Marguerite* in Faust.

Second Hubermann Recital.—Bronislaw Hubermann will give his second recital at Carnegie Hall on Saturday evening, December 5, when he will play Raff's Suite, Chopin's Romance from the E minor concerto, and Vieuxtemps' Ballade and Polonaise.

Second Kronold 'Cello Recital.—Hans Kronold will give his second violin recital on Tuesday evening, December 8, at Steinway Hall. He will be heard in numbers by Spilker, Servais, Thomé, Popper, Gounod and Goltermann. MM. Gallico, del Papa and Baer will assist.

A Boy Pianist.—Julius Schendel, the boy pianist, will be heard at Steinway Hall on Friday evening next. He will play Liszt's Rhapsodie Hongroise, No. 14, and the Mendelssohn concerto in G minor. Mmes. Emma Aron and Julie Levey and MM. Van Praag and Kriel will assist.

Concert at Steinway Hall.—A concert will be given at Steinway Hall on Tuesday evening, December 10, by Sig. Tagliapietra. Mmes. Carlotta Pinner, Jean Balmaine, and MM. Arthur Hochman, Leo Tausig, J. Bimberg, Victor Clodio, H. B. Wilson, George Preston and Charles Pratt.

Harlem Philharmonic Concert.—The first public rehearsal and concert of the Harlem Philharmonic Society, Henry T. Fleck conductor, will take place on December 9 and 10 at Hammerstein's Opera Hall. Following program will be given:

Scandinavian Symphony, Cowen; Königskinder (first time in New York); Humperdinck; Tableau Symphonique, Tinel; Mlle. Camille Seygard will sing an aria from Massenet's *Hérodiade*, and also an aria from Auber's *Crown Diamonds*.

Max Alvary Reported Cured.—Jena, Saxe-Weimar-Eisenach, November 30.—The reports circulated in the United States that Max Alvary, the tenor, is critically ill are misleading. The singer recently underwent a successful operation, which resulted in his complete cure. He is now taking long excursions daily.—*Evening Post*.

Concert of the Kaltenborn-Beyer-Hane Quartet.—The first concert of this new string quartet takes place on Tuesday evening, December 8, in Carnegie Chamber Music Hall. The program is Mozart's D major quartet; the Grieg sonata, op. 36, A minor, cello and piano, by Mr. Beyer-Hane and Mr. H. Gruhler, and the Beethoven quartet, op. 18, No. 1.

Darclee and De Marchi Appeased.—In consequence of the request of the principals, chorus and all members of the Imperial Opera Company, Mme. Darclee and Signor de Marchi have decided to appear in conjunction with the company in Boston. They left New York last night in order to join the company.

David Bispham Recitals.—David Bispham, the American baritone of the Metropolitan Opera House, will give three subscription concerts during the season. The first of these will take place on Tuesday evening, December 22, at Chickering Hall. Mr. Bispham will be assisted by Charles Gregorowitsch, the Russian violinist, and Miss Marguerite Hall.

Seventh Damrosch Popular.—The seventh popular concert, given by the New York Symphony Orchestra on Sunday evenings at Carnegie Hall, will take place Sunday next, December 6, and will be the last of this series, owing to the fact that the orchestra leaves New York to go on tour with the Damrosch Opera Company. This series of concerts has been one of the most successful ever given at Carnegie Hall, and they will be resumed in the early spring.

Nordica's One New York Appearance.—Mme. Nordica's only appearance in New York this season will be made at the first concerts of the Oratorio Society, which will take place on Tuesday afternoon next and on Wednesday evening next at Carnegie Hall. The work to be sung is Verdi's *Mafzoni* Requiem. Katherine Bloodgood, George Hamlin, David Bispham, and the full chorus of the society will sing. The New York Symphony Orchestra will play.

Metropolitan English Grand Opera.—Mme. Georgine von Januschowsky and her husband, Mr. Ad. Neuendorff, at present on a tour with the Metropolitan English Grand Opera Company, will return to New York in the middle of December, when their contract with the company terminates. Their engagement was a very successful one in every respect, and especially brought great honors to Mme. von Januschowsky for her highly dramatic and vocally perfect work. She has accepted quite a large number of engagements for concerts and oratorios during January, February and March, beginning with an

engagement for two concerts with the Boston Symphony Orchestra on January 6 and 14, while Mr. Ad. Neuendorff returns to his post as director of the music at the Temple Emanu-El, in which church the artistically finished singing of the large choir is a great feature of the service.

Mr. Hermann Grau, the manager of the Metropolitan English Grand Opera Company, intends to let the same rest in New York from the middle of December till after the Christmas and New Year's holidays, then reorganize the company, and start out again with it on an extended tour through the South, which is to last till late in the spring.

First Musical Art Concert.—The first concert this season of the Musical Art Society, under the direction of Frank Damrosch, will be given at Carnegie Hall on Thursday evening, December 17. The principal work to be sung is Palestrina's *Missa Papal Marcelli*. There will be Christmas songs and part songs by Brahms, Cornelius and Leo Damrosch. There will also be a novelty in the shape of a concerto by Bach, for viola da braccio, viola da gamba, violoncello and bass.

Rosenthal Improving.—Chicago, November 30, 1896.—Drs. Kuh and Billing had a consultation at the bedside of Moritz Rosenthal, the pianist, to-night, and, while there is a well developed case of typhoid fever, they both say that if no further complications set in they have the strongest hopes that the patient will recover.

There is nothing more to add to this dispatch except that Rosenthal will fill all his dates later.

Sieveking.—Martinus Sieveking, the Dutch pianist, will present a new program at his first recital, on the afternoon of December 8, in Carnegie Hall. It includes selections from Beethoven, Chopin, Schumann, Mendelssohn, Brahms, Bizet, Moszkowski, and two of Mr. Sieveking's own compositions. The following clipping refers to Sieveking's performance with the New York Symphony Orchestra on November 15:

The third soloist was a mighty eagle, strong, proud and confident in his own splendid power. It is with him that the public is concerned.

Herr Sieveking has been heralded as "the Mephistopheles of the piano," probably on account of the extraordinary picture of the artist that has been so freely circulated, and which, though a fine specimen of modern French art, really resembles His Satanic Majesty more than it does the Dutch pianist.

Considerate people have thought with a compassionate shudder that he indeed is a bold man who ventures to call attention to himself as a piano player while Rosenthal is in the same city. But, in fact, Sieveking can venture to compare himself with any living artist, and no doubt is conscious of this truth. Comparison is not criticism, but it is almost impossible not to weigh artistic work presented by several virtuosos in the scale of the highest art balance, and discover thereby in what measure the various ingredients of their productions are mixed—so and so much technic, a small pinch of poetic feeling, a great repertory—this for one perhaps—or one composer simmered down almost ad nauseam, mixed with extreme fluency and flavored highly with objectionable eccentricity. This for another pianist formula, or, like Gottschalk, a mélange of ecstasy, tropical knights, tuberoes and falling stars.

But to come to Sieveking, to whom certainly we may be grateful for coming to us. He is a great, a wonderful pianist. Why? Because he has a fine technic. But not that alone, for in these days that is not sufficient to satisfy the demands made upon a pianist.

To answer the question in one word, it is that he plays as though he were a pianist by virtue of all other knowledge and intelligence, not as though he were simply and solely a player of the instrument. Behind the piano virtuoso stands the man; the dignified, lofty character speaks through every interpretation.

He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth. It was seen at a glance that Herr Sieveking has the courage of his convictions; that he is strongly individual, but without any mannerisms, having indeed a most perfect method of manipulation of the keyboard; that he has virile strength, tremendous concentration, a high bred reserve, broad intelligence to grasp the meaning of his composer, and a dignified repose in illustrating phrases in their most comprehensive sense.

Besides this, he shows that deep tenderness that can only be felt by those who have the capacity for being, as a rule, stern and self-controlled. His playing is elegant to the last degree; his touches—for he has several kinds, to be used at will, as all great players should—are all beautiful, but especially so is the large, noble tone with which he sings out cantabile passages.

The audience appreciated his most artistic playing, and after the lovely Tchaikowsky concerto recalled him many times. As encore he played an exceedingly poetic composition of his own entitled *The Angelus*, which was quite worthy of Grieg and somewhat in his style, with many rare harmonies.—*Sun, November 16*.

Sieveking played on Monday night last at the residence of Mr. Wm. C. Whitney. On December 3 he plays with the Buffalo Symphony Society.

A Pupil of Lankow.—Miss Marie Van Geldern, a pupil of Mme. Anna Lankow, of this city, has recently made a pronounced hit in opera at Berne, Switzerland. The local critics there are unanimous in their praise of her singing in the *Merry Wives of Windsor*, in Lortzing's *Undine* and in *Die Freischütz*, and she has a brilliant career in prospect.



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 874.

NEW YORK, WEDNESDAY, DECEMBER 2, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

THOSE who are interested in the revitalization of the Weber name should not forget that each and every advertisement of the Receiver of the Weber Piano Company offering Weber pianos as bargains or offering them at all will certainly act deleteriously upon the future of the Weber piano. Is there any reason for continuing this kind of advertising now that it has been determined to continue the manufacture the Weber piano? What object is there in associating for any further length of time the name of Weber with Receivership than is essentially necessary?

WHICH firm has ever "worked" the local retail piano trade of New York and vicinity in a thorough and systematic fashion? Of course it cannot be completely exploited with but one make or one grade of piano only; a number of, at least three, grades must be handled to meet all kinds of purses and tastes, and it has therefore been impossible for any one house here ever to have done justice to all the possibilities of the retail piano trade of New York and vicinity, or Greater New York as it is now called—impossible, for the New York piano manufacturers are the leading retailers, together with the Boston houses that have their retail branches here, such as Chickering, Mason & Hamlin, New England, Emerson, soon to be followed by the Everett. But all these concerns handle their own makes, and this prevents variety in grade and hence variety in prices.

Mr. Anderson, of Brooklyn, at one time elaborated a scheme for the establishment of a Brooklyn piano wareroom, which was to have been followed by a New York establishment of a similar kind, where all kinds of new pianos were to be sold in separate divisions, each make being separately grouped, and all pianos with fixed prices, so as not to interfere with the sales of similar pianos in the makers' ware-rooms. The idea was excellent, but did not secure the co-operation of the manufacturers although we believe that now Mr. Anderson could fare better in the projecting of his scheme.

The chief question to be considered is the exploitation of the possibilities of this territory as a field for the retail piano trade, and up to this moment no one firm has as yet begun to cultivate that territory to its natural extent.

WILLIAM STEINWAY.

(The biographical sketch of William Steinway was published on Monday last, the day of his death, in a MUSICAL COURIER Extra, copies of which are for sale at this office, or through the American News Company.)

THE biographer of William Steinway has a difficult and at the same time a most grateful task, for in the whole history of American industries and art there is no one whose work was more complex and at the same time conducted on a broader universal spirit than that exhibited by the late Mr. Steinway in his remarkable career.

Despite the fact that he was, particularly during the later years, a public character and a man whose associations made him accessible to the people, it is nevertheless true that very few really understood the greatness and the grandeur of his character. While he didn't hesitate to speak without reserve of work he was doing in many directions, he was eminently reserved and reticent regarding the greatest of all his works, and that was his philanthropy and charity. There must be thousands of human beings to-day solemnly mourning his death whose names will never become known, and who were the direct beneficiaries of his unbounded generosity. Who is it that can tell the number of poor boys and girls whose tuition has been paid, and up to the last moment of his life paid, by William Steinway? How many persons are there to-day whose education was paid by him? How many families are there whose rent and whose household expenses were secretly provided by William Steinway? How many distressed individuals have been sustained and upheld through his accommodations, and how many have depended upon his wise advice and suggestions for conducting the battle of life?

Of all the many great features of his character, his inexhaustible charity in the private walks of life (those charities that will never become known) constitutes his greatest virtue.

In the philanthropies of life, those which necessarily become known because of their public nature, William Steinway was one of the foremost representatives in this community. Hospitals, schools, libraries, orphan asylums, churches, associations for the health of infants, in fact, all kinds of charitable organizations, were constantly the beneficiaries of his munificence, and he was not only not satisfied in subscribing his portion to many of these charitable associations, but he actually devoted his time to the conduct of many of them and was frequently the motive power that created them.

This public spirit with which he was endowed he disseminated in all directions, and it constituted him one of the potential elements in the development of the community. His personality was unquestionably one of the greatest that the city of New York has had in its whole history. In times of public peril, when the municipal forces had to be concentrated and the better element brought to the fore, William Steinway could be found in the very front ranks, as he was in the last campaign. But not only in this instance, but in others, his name could always be found at the head of that powerful German-American element that represents such a healthy tissue in our municipal life. And yet, while William Steinway was a German-American, he was always a German and, greatest of all in his character, an American. While he donated money to German-American institutions here and provided means for the conduct of a school in his native town in Germany and donated a handsome sum of money to a church in Berlin, he also distributed without distinction much of his profit in business to purely American charities. In fact it was this comprehensive grasp, this broad and liberal spirit that broke down all artificial lines and boundaries, that always disclosed the genius of William Steinway's mind.

His origin was humble, and his early days were surrounded by the atmosphere of the honest mechanic. There was very little time left for studies outside of those that applied directly to the particular pursuits of life. A family was to be organized, and a business and an industry established, and work and energy in work were required, and there was nothing to do except to work and labor. The bench of a piano shop was the circumscribed place at which William Steinway began these labors, and yet at middle age he was a confidential adviser of the President of the United States, not merely from political causes and influences, but for the reason that Cleveland had the greatest admiration for Steinway's character, and the most unbounded confidence in his judgment.

Is there any better evidence to present to the youth of our country than the career of such a man, beginning at the very lowest rung of the ladder and rounding up a life's work in that fashion?

Very naturally the positions of honor and distinction that were offered to William Steinway are too numerous to mention. It is generally known that he refused to accept the Sub-Treasuryship of New York; that he could have had the nomination of Governor of the State from the Democratic party; that he could have had the nomination of mayor on several occasions. But on general principles Mr. Steinway always objected to political preference in salaried positions, although offices of honor were on many occasions filled by him. At

the time of his death he was one of the Rapid Transit Commission, having been president of the same, and while this was a salaried office Mr. Steinway, even before receiving his annual check, distributed the amount among many city charities.

The political life of the man was therefore, as we see, pitched upon the highest altitude of a noble perspective of citizenship and the duties connected with it. To him it was a question of personal usefulness to his fellow men, and a dedication of all his time, if possible, to the work that was included within that scope. Taken in connection, therefore, with his private and business duties this dedication of a life brought with it a sad havoc upon the time that should have been devoted to his own personal comfort.

If there is one criticism to be passed upon such a noble life as that of William Steinway's it is to this effect: His inability to foresee that the very benefits that would flow from his life would be curtailed by the method he pursued to shorten it, for there could have been but one result flowing from such an unselfish devotion to incessant work.

No human system could endure the ravages of such work, which was never modified by the usual hiatus of pleasure which is customary with other hard working men. It seems that the greatest pleasure that William Steinway had was work itself, and not work for himself. Outside of his duties as a citizen and as a philanthropist he also assumed the virtual direction of social organizations and of artistic bodies. It has only been lately stated in this paper how often he has been elected president of the Liederkranz Society, of which he was president at the time of his death. He was also virtually at the head of the German Club, and with him the presidency of a society did not mean a question of honor, but of actual labor to elevate it and bring about its permanent prosperity. And so it came about when the firm of Abbey, Schoeffel & Grau failed, that by the mere natural tendency of events William Steinway must become the president of the organization that was erected out of this collapse, and at the time of his death he was the active president of that stock company, to which the public is indebted for grand opera in New York and Chicago.

Notwithstanding, however, his prominence in these public and semi-public duties, William Steinway was greatest as the head of the corporation of Steinway & Sons, and in this particular position his career was absolutely brilliant. It will constitute no reflection upon the former members of the house of Steinway who have passed away, and who were particularly interested in the technical development of the Steinway piano, to say that the last one of the generation, who has just died, was not only the greatest of them all but possibly the greatest piano man who ever lived, for without his commercial genius, without the pursuit of his principle to constitute the Steinway piano the connecting link between industry and art; without the intensity and fervor of his convictions that this product could be made to represent the highest mechanical form of the art; without his tact, by means of which the greatest musical intelligences of the nineteenth century were brought into a natural alliance with the industrial plant which he controlled; without all this, all the technical abilities of his former associates would have failed to make that universal impression all over the world that the Steinway piano has succeeded in creating; and it must never be forgotten that through this impression the whole piano industry, not only of the United States but of Europe certainly was elevated to a pinnacle that never could have been dreamt of. And that is just exactly what William Steinway did, and we maintain that in the successful culmination of this marvelous scheme he gave the evidences of a genius of the highest rank.

The innumerable results that have radiated from this magnificent Steinway institution have been felt for years past in the musical and artistic evolution of this country and also in Europe. We remain within judicious lines when we state that William Steinway was in all probability the only man that our American institutions have produced (and he was of course a purely American factor, for European conditions could never have given him the opportunities that America furnished him) whose personal influence in any one art influenced that art in Europe. Where is there another? Americans have gone to Europe and have become great artists in Europe, and have returned to America and done their share for art here, but William Steinway actually influenced the musical art of Europe first and foremost through the fact that he forced Europe to imitate the Steinway piano, and thereby make the piano possible as a musical feature in the music of the present. Those manufacturers of Europe who have stubbornly insisted on adhering to the old methods, to the pre-Steinway methods, as we may call them are somnolent or decaying, and only those have reputations of consequence who have followed the Steinway lines. This has been of the greatest benefit to our American piano industry, as a matter of course.

In the next place, it was Mr. Steinway who recognized the necessity of bringing European and American artists in closer contact. He was instrumental in giving to many of our American artists not only the means of a European education, but he opened for them the avenues in this country for the exercise of their talents, and was frequently personally and directly responsible for their successful careers. Furthermore, he induced the greatest musical artists in Europe to visit this country, making it exceedingly remunerative for them to do so. Much of the intense fraternal feeling existing between the great German musical element of Europe, which is the most influential in Europe, and our American musical element is due to the tremendous propaganda introduced by the late William Steinway. It is therefore to be observed that we can only discover the real greatness of his character by exploring its many attractive labyrinths, for it is to be seen that in this short necrology we have already covered such mental characteristics as philanthropy, charity, civic pride and citizenship, a commercial spirit as well as the artistic spirit, and all of them developed to a most remarkable degree.

From this it must not be concluded that William Steinway was not a great technical piano maker, for if there was one thing which he thoroughly understood, and on which his authority must forever be unquestioned, it is the art of piano making. He was without doubt one of the greatest piano makers in the sense of a mechanic that the trade has ever developed, and with every single detail, beginning with the tree and throughout all the processes of lumber and metal and other ingredients, William Steinway was thoroughly acquainted as an expert. No matter how exalted he became he never lost sight of that one centripetal force in the making of his career, that is, his relation to the building of the piano. He always remembered that he had been a workman himself, and hence he was always able to appreciate and keenly feel with true sympathy the conditions of the workman. To this must be attributed the intense admiration in which he has always been held by the many workmen of the Steinway factories.

The acquisition of great wealth never produced a chasm, as it so often does, between himself and his men. He gradually arose to become a leader of men through his natural affinity and his admiration for all those who worked, and with him it was all the same whether it was manual and physical labor or

mental and intellectual labor. What William Steinway always admired next to character was the capacity of anyone for great work, and such an one was always immediately a brother. There was consequently no friction between William Steinway and his subordinates, and it may be said of him that he solved the labor problem in its most elevated form.

The establishment of Steinway, L. I., as a home for those workmen who were engaged in the Steinway factories, and which is also the location of some of the Steinway factories, was based upon an economical theory of his own, which is solving itself in many other directions. He never claimed any economic originality in this step, but in making it he must be credited with having foreseen the expansion of New York into a Greater New York, for Steinway is included in the new municipality.

The same tendency of democratic co-ordination manifested itself with Mr. Steinway in his relations with the agents of the house, and with his associates. Although unquestionably the busiest piano man in the business he was also the most accessible. Many agents of the house in former days could attribute their individual successes to the personal kindness and generosity of William Steinway, and to his suggestions and advice. Having been a financier of an advanced type, not only acquainted with finances as applied to trade but in its application to the finances of the country, his advice on this subject was invaluable. His education in this direction, in which he was also self-made, gave him a place of great prominence in fiscal institutions of this city. He was one of the board of directors of the Bank of the Metropolis, and of the German Savings Bank, and was also interested in many other financial institutions here and in this vicinity.

His multifarious merits were recognized in many directions in America and in Europe, and in the latter countries they assumed the usual form of honorable decorations in the shape of diplomas. He was elected an honorary member of the St. Cecilia Society of Rome, and he and his firm were by appointment made piano manufacturers for the royal households of Germany, Austria, Italy, Sweden, Spain and for the Queen of England and for the Prince and Princess of Wales. In this country the distinction took the form of honorary membership in associations innumerable, the mention of which here would be a supererogation in view of their extent, and from the fact that it is understood generally.

The personal characteristics of this remarkable man were in the first place a most marvelous memory. Mr. Steinway had the days and years of some of the most apparently indifferent events firmly lodged in his memory, and at his command could give out any number of episodes with which he was connected in business and private life with infallible exactness. His memory was a storehouse of facts of the past, and he was justifiably proud of it, and with scientific erudition he concluded that his healthy memory was conclusive evidence of his healthy mind. He was a man of even temper, although liable when ruffled to manifest impatience, and yet he never lost self-control. For this reason he always had command over his less cautious antagonists.

Most of the time he was the very epitome of good nature and *bonhomie*, and, as can be seen from what we have stated, he must at all times have been prepared to exercise without notice his gift of generosity to his fellow men. In his social life he was thoroughly equipped to give the greatest pleasure to the greatest number of fraternal associates, and could usually be found leading the gay and festive crowds at the clubs in which he was interested. In fact he was the centre of attraction, and during his presence there was no lagging in the enjoyment of the occasion.

He lived a pure family life, his consort having

died a few years ago, a comparatively young woman. It was a blow that staggered Mr. Steinway, and no doubt had much to do with the recent loss of his strength.

Steinway Family.

The children of Wm. Steinway are George A., Paula, wife of Louis von Bernuth, children of the first wife. The children of the late wife are young, Wm. R., Theo. E., and Maud S. These are direct heirs of the deceased.

Steinway Corporation.

The corporation of Steinway & Sons before his death consisted of William Steinway and his nephews, Charles H. Steinway, Frederick T. Steinway and Henry Ziegler, as well as Charles F. Tretbar and Nahum Stetson.

AMOS C. JAMES.

AN eventful history was completed last Sunday afternoon, when Amos C. James closed his eyes in death at his residence, 13 West Eighteenth street. Amos James was a man of many friends. He was an old-timer in every sense of the word; was deadly opposed to shams and all kinds of deceit, and was a firm friend to all that proved themselves true friends of his.

Mr. James was an eccentric man, but there was a vein of kindness under the rough exterior he presented that could only mean a man of integrity and principle. He suffered a great deal during the latter years of his life with kidney trouble contracted during his long career in the army. The immediate cause of his death was an abscess which formed round his heart, causing it finally to cease its functions. He was ill for three weeks.

Amos C. James was born in Albany, N. Y., April 21, 1824. Early in life he displayed mechanical talent, and he was apprenticed to F. Burns, then an Albany piano manufacturer, but before his time was up he went to Grovesteen & Illsley. From there he went to Boardman & Gray. In May, 1855, Mr. James concluded to start in business manufacturing pianos, and he established the concern of Marshall, James & Traver. In 1861 he sold his interest and enlisted in the army, serving through the war until the last gun was fired.

After the rebellion Mr. James worked at his trade in the factory of Wise & Son, Baltimore, and in 1870 came to New York and did contract work in the Bradbury factory of F. G. Smith. While there he first met Andreas Holmstrom. In 1874 these two joined forces and established the concern of James & Holmstrom, which continues to this day, and there will be no interruption in this business, the continuation of the concern being provided for in Mr. James' will.

Mr. James leaves a widow and two daughters, one of them being married.

The funeral will be held to-day at 10:30, at St. Bartholomew's Church, corner of Madison avenue and Forty-fourth street. The interment will be in Woodlawn.

CUSTOMARY.

WHEN Jacob Brothers bought the remains of the stock of the Gildemeester & Kroeger pianos it was with the understanding, as we understand it, that Mr. Chandler W. Smith was to have what he wanted of it first. The first thing, however, that Jacob Brothers did was to sell four of those pianos to the Boston Steinert concern; then they sold a batch of them to some one in Worcester, who subsequently shipped them to Hanson's Boston warerooms, and then a lot were sold to Geo. W. Beardsley, with Mr. Smith having nothing whatever to say in the matter. On Saturday morning Beardsley had 14 wagons with empty Gildemeester & Kroeger piano boxes paraded on Tremont street, with a bugler on the front wagon. Of course, without Smith's hard work in the past there would have been no such Boston demand for Gildemeester & Kroeger pianos.

Jacob Brothers might keep this thing going right along by continuing to make more Gildemeester & Kroeger pianos and continuing to furnish them. It is

customary in the piano trade to do these things and the trade does not protest, which is equivalent to the consent that silence implies. In fact the trade papers that support all this kind of stenciling and all these cheap rackets get ample support from the piano manufacturers, for the simple reason that the trade believes in supporting these practices and making them customary and consequently legal so far as the trade goes. There is no use in singling out Jacob Brothers for particular denunciation for doing what others are doing, and in fact if we should do so it would be stated that our reason for denouncing them is because Jacob Brothers do not advertise with us. Now that would not be our reason at all, for we never asked Jacob Brothers to advertise. We simply refuse to denounce them because we believe we reflect the general trade sentiment, and that sentiment favors such practices, for otherwise they could not exist. See?

DECKER BROTHERS WINDING UP.

THE following was printed in the *Evening Journal* of yesterday:

It was announced to-day that Decker Brothers, the piano manufacturers, will shortly retire from business, and are now winding up their affairs.

The offices of the firm are in the Decker Building at No. 23 Union square west, and the factory is at No. 322 West Forty-fifth street.

The firm is composed of William F. Decker, who resides at No. 154 West Forty-fifth street, and the estate of John J. Decker.

The Deckers have manufactured first-class pianos only. The inroad of cheap pianos is given as the cause of the suspension of business. The cheaper grades, it is asserted, have reduced seriously the business and fortunes of the makers of the high-grade instruments.

It was rumored when "Al" Weber was recently sent to an asylum that three piano manufacturers would soon close their factories, and it now transpires that the first one to do so will be Decker Brothers.

John J. Decker, the former head of the firm, died December 10, 1894, leaving a wife and daughter and a son, William F. Decker, who inherited the property, estimated at about \$500,000 in value.

William F. Decker has been a partner in the business since 1888, and was previously in the employ of his father. The present firm succeeded in February, 1888, the firm of the same name, composed of John J. Decker and Charles A. Decker, which was dissolved by the death of Charles.

The firm has enjoyed the confidence of the business community. It has bought on open account, and has usually paid monthly.

Superintendent Fries, of the Decker piano manufactory, at No. 322 West Thirty-fifth street, admitted this morning that the concern would soon be out of business.

"At present," he said, "we are only finishing up work on pianos commenced long ago. We are putting together all the various parts that we now have in stock. No new work has been commenced or will be."

[This is the substance of the news published in THE MUSICAL COURIER last February. It is, like all daily newspaper accounts, full of mistakes.—Eds. M. C.]

ALL the pianos intended for the holiday trade must be sold between now and the next three weeks. If all that are now so far finished to be delivered are added to those ready now for delivery and made in 1896, the sum total of pianos made in 1896 will not reach 50,000, not 45,000, and of this number a large percentage are \$75 boxes, as we call them. How many are pianos of the class wholesaling over \$100? How many of the class from \$125 upward, wholesale? Add all these together and what is the percentage of these grades as applied to 45,000? About 80 per cent—and we are exceedingly liberal in admitting this estimate of 80 per cent. There is actually and absolutely no reason at all for obscuring the truth; it cannot be done successfully.

GEO. P. Bent's "Crown" pianos, merely as pianos and entirely distinct from the various attachments that add such a definite value to them as musical products, we say merely as pianos, are now recognized as instruments of such superior construction and character as to attract professional attention from all directions. It is the musician who has become interested in this Chicago product; it is the musician all over the country who desires to learn more about the "Crown" piano and explore its

construction and play it and test its tone and touch and capacity generally. There is consequently a definite progress to be recorded in the evolution of this one piano, this "Crown" piano, an instrument which will hereafter occupy a most important position among our American pianos.

HOW many firms in the piano trade are there now engaged in litigation? There is a litigation of a New York firm of piano makers whose concern is in the hands of a receiver. There is a suit of a New York and a Boston piano house. An Indianapolis concern has a large suit to defend. Strich & Zeidler, of this city, have a suit against one of the Steinerts, in course of which the public of Rhode Island will learn just to the cent what it costs to make a piano—most interesting information, by the way. How is it to be obviated? Then the Steinerts have a great suit at law to defend in the United States Court at Providence, the trial being set for December 20—as reported in these columns long since. The Steinerts claim that their books can show that they do not owe the large sum claimed by the plaintiffs in this action, who, however, assert that there exists evidence far more important than the books of the defendants, which evidence they say will prove that they should recover. The documents in this case, copied from the court records and now before us, make formidable charges, and the case must necessarily be of great interest to all persons concerned or not concerned, for it promises to be dramatic.

Then there is the Smith & Nixon litigation in Cincinnati, which appears to be slumbering most peacefully just at present. Then there are many court proceedings consequent upon bankruptcy and assignments and receiverships. The profession of the law is amply supplied with material by the piano houses, which show the usual trade activity, for where there is no activity, no competition, no friction, there will be no disputing, and therefore no law—except such a case as the Steinert case at Providence, where direct charges are made entirely free from the above elements.

EXTRA.

WITH the opening of business last Monday, November 30, it became known that William Steinway had died at 3:30 that morning. THE MUSICAL COURIER immediately published an Extra containing a biographical sketch of the deceased and other matter pertaining to the house. Copies of the same can be had at this office or at the American News Company's. Further details regarding the deceased can be found in this issue.

Mr. Steinway was also the president of the corporation of Abbey, Schoeffel & Grau, Limited, which controls the Metropolitan Opera Company, and a successor to the vacancy must be named.

A Few Remarks on Advertising.

THE value of a liberal advertising policy is being realized more and more every year by merchants in all lines of business. It is the keynote to success as applied in conjunction with modern methods of doing business and must be lived up to by all who would succeed.

Advertising must be looked upon, not as an unnecessary expense, but as an investment; part of the stock in trade. The Autoharp advertising has generally been commented upon as being among the most successful and effective in the world of advertising, and in the lately issued catalogue by Alfred Dolge & Son are given a few hints on advertising based, on their own experience and that of enterprising dealers, and which they are sure will bring excellent returns if properly followed up:

"We would suggest taking a certain space in local papers every day, and changing the ad. at least weekly. Make the advertisement interesting, tell briefly what you have to sell, mention prices and quality, use tasteful cuts—in short, educate the people to look for your advertisement as they would for the latest election or war news, or any other topic of public interest.

"We will be glad to furnish dealers with any or all of the advertising electros appearing on the following pages, free of charge, upon assurance of their being used in local advertising. It will be noticed that some of the cuts are designed for summer advertising, while others may be used at any season of the year. In addition to these cuts we will furnish electrotypes of Autoharps and the dealer may arrange advertisements to his own taste.

"We have supplied these cuts to a large number of dealers, a great many of whom state that their use has largely increased their Autoharp trade—in some instances more than doubled the business. There is no reason why it should not do the same for you."

The Steinway Funeral.

THE funeral of the late William Steinway will take place to-day. Four ex-presidents of the Liederkranz Society, R. H. Adams, Julius Hoffmann, William Vigelius and F. A. Ringler, will at 11 A. M. meet at the house, 26 Gramercy Park, and escort the body to the Liederkranz Club House, Fifty-eighth street and Park avenue. German veterans of the Franco-German war of 1870-71 will guard the remains to Greenwood Cemetery.

Liederkranz Hall, which will accommodate 1,500 persons, will be the scene of the final public exercises, which will begin promptly at 1 P. M.

The music program will be as follows:

Funeral March.....	Beethoven
Address.....	Mr. Julius Hoffmann.
Movement from the Requiem.....	H. Zöllner
Address.....	Liederkranz Male Chorus.
Quartet.....	Mr. Carl Schurz.
By the leading artists of the Metropolitan Opera House.	
Prayer.....	Rev. Dr. Eaton.
Da unter ist Frieden.....	Male Chorus, Liederkranz.

It was impossible to give the names of the singers of the Metropolitan Opera, as they had not been selected up to 5 P. M. yesterday, after this issue had gone to press.

The Veteran Guard of Honor will sing a dirge at the grave, and the Rev. Dr. Eaton will deliver a prayer. Foremen of all the Steinway factories will accompany the body to the grave, as well as a deputation from the American Piano Manufacturers' Association. Numerous other societies will send delegations.

The pall bearers will be fourteen in number. Mayor W. L. Strong, Carl Schurz, Oswald Ottendorfer, A. E. Orr, president of the Chamber of Commerce and president of the Rapid Transit Commission; Richard H. Adams, Julius Hoffmann, Philip Bissinger, Theodore Rogers, George W. Cottrell, Dr. B. Schorlau, William Mason, George Ehret, Herr Wm. Feigel, German Consul General, and S. S. Sanford, of Bridgeport, Conn.

Among an enormous number of letters and telegrams received by the family of Mr. Steinway the following tribute from so well known a man is selected:

I have known William Steinway for nearly a quarter of a century and been associated with him in many public matters. He was a first-class business man, and this made him invaluable in the voluntary work which he was always so ready to take up. He was public spirited in the largest sense, and his efforts embraced the whole city and were not confined to his nationality.

He was the most active of Germans in all that related to the welfare of his fellow countrymen, but he was much more. Every occasion which called for patriotic or charitable work in our community found Mr. Steinway a liberal contributor and an efficient supporter.

He was thoroughly read and widely informed upon municipal matters, and took intense pride in the growth and development of the city of New York. He wanted it to become the most important municipality in the world and the centre of American life in every department of intellectual, material and financial activity.

I spent seven or eight days with Mr. Steinway on an Atlantic steamer, sitting at the same table and discussing during the long hours of the day and evening all the questions which come up in the familiar companionship and isolation at sea.

He was a most delightful fellow traveler, always ready to contribute his part to the entertainment of the company, and always a charming personality beside whom you wanted to drop if there was a vacant seat, and whom you welcomed as he came along if you had a vacant seat beside you.

Anyone who has crossed the ocean frequently will recognize that this is the highest tribute to the social attractions of a fellow being that can possibly be given.

In his death New York has lost one of its most useful citizens.
NEW YORK, November 30. CHAUNCEY M. DEPEW.

The Boston Music Trade Association.

A MEETING of the Boston Music Trade Association was called for 5 o'clock Monday afternoon in the Mason & Hamlin Building to take action upon the death of their late associate, Mr. William Steinway.

There were present Mr. Henry F. Miller, Mr. E. P. Mason, Mr. Henry L. Mason, Mr. H. Basford, Mr. S. A. Gould, Mr. Jos. Gramer, Mr. C. W. Smith, Mr. Henry Behr, Mr. E. W. Davis, Mr. Edwin C. Miller, Mr. E. N. Kimball, Mr. E. N. Kimball, Jr., Mr. C. P. Trickey, Mr. F. I. Harvey, Mr. Norris.

Mr. Alex. Steinert left for New Haven and New York at 3 o'clock in the afternoon, and others were prevented from attending the meeting either through absence from the city or engagements that detained them later than the hour appointed.

Mr. Henry F. Miller presided. He opened the meeting by saying that this news which came to us this morning brought sadness to all. One of the most conspicuous figures in the piano trade has been taken away. The shortness of the time since receiving the news and calling the meeting prevented the preparation of a eulogy.

He then proceeded to speak in the highest terms of Mr. Steinway, who, he said, would have been a leader in whatever business he had been associated with. He alluded to Mr. Steinway's many business interests, and also to the first meeting of the New York Trade Association when he met Mr. Steinway.

At the close of his remarks he called upon Mr. Edward

P. Mason, who indorsed all that Mr. Miller had said, adding that he had had an eight years' acquaintance with Mr. Steinway and admired him greatly.

Mr. E. N. Kimball spoke briefly, saying that his acquaintance with Mr. Steinway was slight, but he was greatly impressed with Mr. Steinway's position in the Trade Association. He was an honor to every business he was connected with.

Mr. Chandler W. Smith announced the hour of Mr. Steinway's death and also the time appointed for the funeral.

The committee on resolutions was then appointed: Mr. Alex. Steinert, Mr. E. P. Mason and Mr. E. N. Kimball.

Mr. Alex. Steinert was appointed a committee of one to attend to getting suitable flowers, a letter to be sent to him in New York to that effect.

It was then voted that a delegation be appointed to attend the funeral. It was made up of the following: Henry F. Miller, Ed. P. Mason, Chandler W. Smith, P. H. Powers, Alex. Steinert, J. H. Gibson and E. N. Kimball.

It had been the intention of the Boston Music Trade Association to have a dinner on December 15, when delegations from the trade in New York and Chicago were expected to attend. Out of respect to Mr. William Steinway's memory this dinner has been postponed for about thirty days.

The meeting adjourned, the committee on resolutions to report to Mr. Henry F. Miller on Tuesday morning.

Pleasant Words for the Sohmer.

EVERETT HOUSE, November 20, 1896.

Sohmer & Co.:

GENTLEMEN—As I am leaving for Philadelphia to-morrow I write to thank you most sincerely for the courtesy you extended to me by giving me the use of one of your excellent grand pianos during my short stay in town.

Thanking you most sincerely for your kindness, and begging you to call some time to-morrow for the instrument,

Very truly yours,

SUSAN STRONG.

JACKSONVILLE, Ill., November 24, 1896.

Tindale, Brown & Co.:

DEAR SIRS—The Sohmer piano so kindly placed at my disposal this evening I do not hesitate to say is the most responsive in tone and action of any piano offered during my connection with the Camilla Urso Company.

Very truly,

FRANKLIN SONNEKALB.

THE above testimonial was given voluntarily and was brought to us by a friend. Another friend who met Camilla Urso after the concert tells us that she spoke of the Sohmer piano in terms of the highest praise. This only confirms the testimony of a large number in this community who are using Sohmer pianos.

TINDALE, BROWN & CO.

To Give Up Chicago Branch.

THE B. Shoninger Company, in which corporation are some of the brainiest men of the trade, has decided to give up its Chicago branch and concentrate its forces in the East. This move has been brought about through a recognition of the tendency of the times, which is against the success of branch houses. As usual with this house, which acts quickly when it arrives at the solution of a problem, the Chicago house will be closed after the first of the year, probably around February or March 1.

That the Shoninger piano will be represented in Chicago there seems to be no doubt. Too many have been sold in that territory not to make it a valuable agency.

The wholesale trade will be pushed vigorously in 1897 perhaps. Mr. Joseph Shoninger is to be the main pusher, and maybe not, but Chicago will miss him.

A Golden Testimonial.

ESTABLISHED 1837,
BOARDMAN & GRAY,
PIANOS.
MR. G. HERZBERG, well known as one of the oldest and financially strongest dealers in pianos in the city of Philadelphia, himself a practical piano manufacturer of the old European school, where a graduating diploma demanded the ability to design and construct a finished instrument from the raw material; his son Edward, a graduate of one of New York's largest piano manufacturing, and last, but not least, his son Harry, a graduate of Europe's most famous school of music and widely known as an artist of merit, unite in paying a handsome tribute to the renowned house of Boardman & Gray, whose product has been in constant use for fifty-nine years.

PHILADELPHIA, Pa., November 11, 1896.

Messrs. Boardman & Gray.

MY DEAR SIRS—Your piano arrived and I tested it. I find it to be a splendid instrument. I will keep it, and herewith send you my check for same in full, and if you desire to send me another one exactly alike in tone, touch and finish and figure of wood, do so and I will mail you my check for it when received. With best regards,

Very truly yours,

G. HERZBERG.

We filled the order promptly. BOARDMAN & GRAY.
Factory and warerooms, 543 to 549 Broadway, Albany, N. Y.

—Albert Weber, with his mother, is temporarily stopping at Lakeland, Fla.

THE Steinway piano is no longer represented by the S. D. Lauter Company, in Newark, N. J. It has been decided by Steinway & Sons to handle the piano in the Newark territory from their New York house.

The 100 page Autoharp catalogue just issued by Alfred Dolge & Son is a work of art. It contains everything that a dealer in Autoharps could wish to know.—*Printers' Ink*, November 18, 1896.

IT is to the interest of every dealer in the country to have a copy of this catalogue. It is helpful and entertaining. Secure this brochure.

THE last acceptance of C. L. Gorham & Co., Worcester, Mass., that was cashed before the trouble came through Mrs. Gorham refusing payment on it thus tying the entire matter up legally, comes due December 31, 1896. The settlement of this paper is still in doubt, and action tending to an adjustment of the trouble slow.

THE action factory of Herrburger-Schwander, Paris, has again been enlarged, the space for the additions having come from the removal of their lumber yards and saw mills to Epinay, near Paris. Their stock of lumber is immense, and they calculate that with a number of teams working daily it will require a year and a half to remove the whole stock to Epinay.

THERE is a great interest shown in the movements of A. M. Wright and the John Church Company's new piano house here. Messrs. Lee, Church and Wright were in consultation the first of this week in New York, and Mr. Wright spent Thanksgiving Day in Grafton, Vt. No plans are ready for publicity, so no publicity will be given. Mr. Lee was East last week.

THE Behning piano is better to-day than it ever has been in its long and honorable history. Always noted for its fine scale, its beautiful musical qualities, the "figure" of its veneers, the symmetrical design of its cases, the thoroughness of its construction and the superior quality of its varnish work, these elements of superior instruments have been carefully intensified, so that the old Behning is truly a leader for any dealer to be proud of.

WHY does not the Mason & Hamlin Company make an effort to trace that contemptible press dispatch sent from New York and published exclusively in the *Chicago Tribune*? The *Chicago* paper will not hesitate to lend its assistance in clearing up this outrageous libel, and it certainly would pay Mason & Hamlin to get into an investigation of this solitary telegram and the source whence it emanated. Go ahead!

THE Starr Piano Company, of Richmond, Ind., had the largest stock on hand and in process on October 1 ever collected by the house in its whole history. They are consequently right in the swim for the demand at present existing and are shipping an extraordinarily large quantity of pianos weekly. We are not prepared to give figures, but we happen to know that the shipments of Starr pianos per week since the election has been extraordinarily large even for such a large concern.

The Smith & Barnes in Cincinnati

THE Smith & Barnes piano has been taken by Ernest Urchs & Co., Cincinnati, Ohio, and should prove an important factor with that house. This piano has always proved a winner wherever introduced.

The following is from the *Law Journal's* official list of judgments filed. The first name is the judgment debtor, the second name the judgment creditor, and the last name that of the creditors' attorney:

"Gibson Piano Manufacturing Company; L. A. Prince, \$266.67; L. Lewin.

Geo. H. Foss & Co., Portland, Ore., are closing their store. The sheet music and small goods have been moved upstairs, the downstairs closed, and the whole will be shut up by January 1, 1897.

At the last meeting of the Piano Dealers' Association of St. Louis, Mo., Jesse French was elected president, Otto Bollman vice-president, and M. Stierlin secretary.

VOSE.

IN last Friday's mail the orders received by the Vose & Sons Piano Company, of Boston, from seven of their agents amounted to 165 pianos. The total orders received by that firm since Friday morning up to the time of writing this must be nearly double this amount, the Chicago territory having opened up in fine shape.

The great trademark value of the Vose piano is thoroughly well known by the best dealers, whether they are Vose agents or not, and it is this value that makes of the Vose piano one of the staples in the piano trade of the country. Whenever there is any trade the Vose piano is sure to get a large share, and the very fact that the Vose factory is busy is an indication that there is life in the piano trade.

MUEHLFELD-HAYNES.

A MEETING of the committee appointed by the creditors in the Muehlfeld & Haynes matters was held on Tuesday, November 24, and the attorneys for Muehlfeld & Haynes submitted a statement regarding their affairs about as follows:

That the company was forced into liquidation through the continued depression in business and the untimely and unexpected entry and execution under judgment by Edward Germain, one of the creditors, for \$1,100, an amount alleged due for piano backs. These goods had been purchased with the specific understanding that the terms would be four months, with a note settlement. Before time had been allowed even, so Muehlfeld & Haynes state, for the delivery of the goods a judgment was entered for their value and the company placed in the sheriff's hands. This very naturally alarmed the other creditors when it became public, and with a desire to do justice to all Muehlfeld & Haynes made application to the courts and by advice of counsel a general assignment was made.

This move caused considerable dissatisfaction, and litigation followed, resulting in the appointment of a receiver for the corporation. Creditors who subsequently took judgment after the first application, but before the appointment of the assignee, are naturally anxious to have the receiver removed and so secure the full amount of their judgments at the expense of the other creditors. In addition to this judgment of \$1,100, valuable time, expense for management, legal charges and the rent of the factory have been accruing, and these expenses continue to increase as each week goes on.

The Germain judgment, having been obtained before any application was made to the courts for a receiver, had to be paid in full, which necessitated selling by the sheriff several thousand dollars' worth of stock at auction to satisfy in cash this judgment and the current expenses. The manner of disposing of the stock in lots at auction was thought to be the most effectual and profitable, but it was proved that at actual inventory values it required \$3,000 worth of goods to realize \$1,000 net.

The receiver obtained an order to show cause on his petition, citing the creditors to appear on November 26, 1896, and state objections, if any, to his obtaining an order from the court for the sale of the property at auction in suitable lots and at such time or times and on such terms as he might deem advisable. If this method of sale had been permitted, out of the \$15,000 of stock remaining it is not likely that creditors could expect to receive \$5,000, while if some method could be arrived at for the reorganization of the concern or the selling at private sale of the stock remaining on hand the interests of the creditors would be more profitably subserved.

At the time of the failure the books showed the following condition of affairs:

Total assets, actual.....	\$18,738.34
Total liabilities.....	37,061.26

From the assets deduct about \$2,000, goods sold by the sheriff to satisfy the Germain judgment, and the balance is \$16,738.34 to pay the liabilities as stated, after deducting from the amount realized on the assets rent, legal charges and various other expenses. So it seems quite improbable that more than 25 cents on the dollar could be obtained for the benefit of the creditors, with the chances of its being even considerably less. Some of the friends of those interested in reorganizing the business have come forward, and if the creditors will all agree to accept a settlement it is proposed to adjust the affairs in a manner which will pay creditors far more than can be realized by the proceedings desired by the receiver.

As has been stated, it is quite improbable that under the most judicious management more than 25 cents on the dollar will revert to the creditors. A proposition is made to reorganize the corporation, and a settlement is offered as follows:

Ten per cent. cash, 10 per cent. six months, 10 per cent. nine months, 10 per cent. twelve months, the last three payments being notes which will be satisfactorily indorsed, making a statement of 40 per cent. net in all.

This offer has been submitted to the committee, consisting of Alfred Dolge, of Alfred Dolge & Son, and Mr. Cheney, of Comstock, Cheney & Co.

We submit the legal documents filed in this latter action.

SUPREME COURT,
CITY AND COUNTY OF NEW YORK.

In the Matter
of
The Dissolution of THE MUEHLFELD &
HAYNES PIANO COMPANY, an insolvent
corporation.

On reading and filing the petition of John H. Spellman, temporary receiver of the Muehlfeld & Haynes Piano Company, verified the 18th day of November, 1896, the notice of application for this order with admission of due and timely service thereof upon the Attorney General of the State of New York, and upon motion of John Delahunty, attorney for said temporary receiver, it is

Ordered, that the Attorney-General of the State of New York and the stockholders and creditors of the Muehlfeld & Haynes Piano Company and all other persons interested therein, show cause at a Special Term of this Court to be held in Part 1, at the County Court House in the City of New York, on the 26th day of November, 1896, at 11 o'clock A. M., or as soon thereafter as counsel can be heard, why an order should not be made herein requiring and directing John H. Spellman as temporary receiver of the Muehlfeld & Haynes Piano Company, to expose and offer the assets (other than the bills and accounts receivable) of the said corporation for sale at public auction at the former place of business of said company, Nos. 511 and 513 East 137th street, in the city of New York, at such time or times and on such terms as may be deemed advisable, and to sell the same then and there to the highest bidder.

And why there should not be granted at the same time such other or further order or relief in the premises as the Court shall think proper to grant.

It is further ordered, that a copy of this order and said petition be served on the Attorney-General of the State of New York and on the stockholders and creditors and all other persons interested therein, by mailing the same to each at their last known place of business on or before the 21st day of November, 1896.

Dated New York, November 18, 1896.

(Signed) ABM. R. LAWRENCE,
J. S. C.

SUPREME COURT,
CITY AND COUNTY OF NEW YORK.

In the Matter
of
The Dissolution of THE MUEHLFELD &
HAYNES PIANO COMPANY, an insolvent
corporation.

To the Supreme Court:

The petition of John H. Spellman, temporary receiver of the Muehlfeld & Haynes Piano Company, respectfully shows:

That on the 30th day of June, 1896, your petitioner was duly appointed receiver of the Muehlfeld & Haynes Piano Company, and as such had taken possession of the property and effects of said corporation. That such property now in the possession of your petitioner consists principally of hardware, machinery and piano cases used in the manufacture of pianos, and office furniture and fixtures. That the merchandise aforesaid consists of a very large number and variety of goods, and is stored at the factory formerly occupied by said company at Nos. 511 and 513 East 137th street.

That as your petitioner is informed and believes, the said merchandise lying unused in said factory is liable to deteriorate in value, and is kept in said factory subject to considerable expense for rent.

That the attorneys for the said corporation have taken no proceedings since the 30th of June, 1896, to continue such proceedings to final judgment, and an application has been made to the Court to substitute other attorneys in their place and stead, and that the said proceedings to have said corporation dissolved are likely to occupy considerable time owing to an appeal which has been taken by one William F. Boothe, who claims to be entitled to the possession of the assets of said company as assignee under a general assignment for the benefit of creditors of said company made to him subsequent to the filing of the petition for the dissolution of said corporation, from an order of this Court requiring said Boothe to turn over the assets of said corporation in his possession to your petitioner.

That your petitioner is informed and verily believes that any further delay in the sale of the said property of said corporation now in the said factory will be detrimental to the interests of the creditors and other persons entitled to share in the proceeds of the sale of said property, and that no advantage can arise to any such persons from any further postponement of the sale thereof. That petitioner has made considerable inquiries in the piano trade as to the best method of disposing of said property, and has been informed and verily believes that the sale of said property at auction in suitable lots would be the most effectual method of getting the highest price therefor.

That no previous application for the annexed order has been made.

Wherefore, your petitioner prays that an order to show cause may be issued, directed to the Attorney-General and to all parties having any interest in the premises or are likely in any way to be interested in the sale of the proper-

ty which your petitioner has taken into his custody as such temporary receiver, requiring them to show cause why an order should not be made herein authorizing and directing your petitioner to offer said assets for sale at public auction at such time and place and in such manner as may be most likely to procure the best results.

Dated New York, November 18, 1896.

(Signed) JOHN H. SPELLMAN.

City and County of New York, ss.

JOHN H. SPELLMAN, being duly sworn, says that he is the petitioner above named; that the foregoing petition is true to his own knowledge except as to the matters therein stated to be alleged on information and belief, and that as to those matters he believes it to be true.

(Signed) JOHN H. SPELLMAN.

Sworn to before me this
18th day of November, 1896.

SANTIAGO P. CAHILL,
Notary Public,
N. Y. County.

SUPREME COURT,

CITY AND COUNTY OF NEW YORK.

In the Matter
of
The Dissolution of THE MUEHLFELD &
HAYNES PIANO COMPANY, an insolvent
corporation.

State of New York,
City and County of New York, ss.:

HENRY J. FURLONG, being duly sworn, deposes and says that he is one of the attorneys for William Kleber, the assignee and lawful holder of a certain book debt, claim and demand due by the Muehlfeld & Haynes Piano Company, the defendant corporation herein, to Max Zeltner, a creditor thereof.

That the order to show cause granted by Hon. Abraham R. Lawrence, justice of this court, has been made returnable for Thursday, November 26, 1896, being Thanksgiving Day and a legal holiday, and that said order has been served on a large number of creditors.

That there are about fifty creditors who are deeply interested and whose interests will be materially affected by the disposition to be made in this matter, and that it will be impossible for all of such creditors to know of the adjournment of this motion, and that deponent only received a communication to this effect because deponent wrote asking why the said motion had been made returnable for a legal holiday.

There is a probability of an arrangement being made by the creditors for the best interests of all concerned, and that it is desirable in any case for a new notice of motion to be served so that all parties interested may properly appear, for which reason deponent appears specially for motion to dismiss; asks that the present order to show cause may be dismissed as void without prejudice to another application, and upon such terms as to the Court may seem just and proper.

Sworn to before me this 27th
day of November, 1896.
GERTRUDE MIRAN,
Notary Public,
Richmond County,
Certificate filed in N. Y. Co.

No, We Won't.

Editors The Musical Courier:

I have noticed the articles in your paper about pianos for \$75. Will you kindly give me the address of two or three of the parties who make them? I wish to correspond with them. Respectfully, C. D. MARTIN.

THE above letter was received a few days ago.

We will not publish the name of the city or the address, although they can be found on file here. We do not propose to give the addresses of any of the factories where the \$75 boxes are made. We know that a taste for these boxes has been cultivated, but this paper is not responsible for that kind of progressive civilization in the piano trade.

Kleber and Decker & Son.

H. KLEBER & BROTHER, Pittsburg, Pa., are to handle the Decker & Son piano, the arrangement having been concluded last week by Charles T. Sisson, the traveling man of the house. A carload of pianos has already gone to Kleber and more are to follow shortly. This covers an important point in the United States for Decker & Son and well covers it, too; yet Decker & Son are not getting more than Kleber, for the Decker family name has always been synonymous with splendid pianos.

Myron Decker is one of the most active piano makers for his age in the trade, as he is the oldest piano manufacturer in the United States. Great vitality.

New Yorkers are interested in the doings of Geo. D. Smith, once the Niagara dealer who invented the kazoo and made and sold millions of them. Lately he kept the Dairy Kitchen, on East Fourteenth street, and was successful until he was estranged from his wife. She secured control of the business, and Smith opened a rival establishment a few doors beyond, but it was closed last week. Friends are now trying to bring husband and wife together.



CHICAGO OFFICE THE MUSICAL COURIER, 1
236 Wabash Avenue, November 28, 1896.

PEOPLE say there is a better feeling and the retailers say they are doing business with a good class of customers and getting a larger proportion of cash. There is certainly reason for such a state of affairs, and their statements are confirmed by these reasons, which require no explanation. It is not to be inferred by this that dealers and manufacturers require any corroboration of their reports; they tell the truth as they see things, and no one can do more.

At any rate, it is good to be able to report a better state of affairs, and it is to be hoped this condition of things will continue.

A little spurt of cold weather will probably help things some, and this we are having.

The failure and assignment of J. P. Simmons & Co., of Louisville, Ky., was announced in this city yesterday, but we cannot imagine that this was any surprise to the trade. The concern was not supposed to have any great amount of capital, and in the severe times it has been doing business borrowing money, or what amounts to the same thing, borrowing stock, which has to be paid for; a pretty ticklish business. There is no report of assets and liabilities. The Chicago Cottage Organ Company, of this city, ran a consignment account with the concern, and will probably lose something, but no great amount, providing of course the collateral proves good. We are also told that Chickering & Sons, of Boston, and the John Church Company, of Cincinnati, Ohio, and perhaps some other Eastern house, may be interested, but this cannot be found out here as yet.

Mr. John Northrop has disposed of the lease of 218 Wabash avenue, which will relieve the Emerson Piano Company of just the expense that this extra store would have cost it for the remaining few months the lease had to run. While no explanation is necessary, it is only justice to say that there would never in ordinary times be any lack of applicants for this store, and hardly anyone foresaw the continuation of the depressed condition of commercial affairs.

Lyon & Healy received orders this week for two of their celebrated harps. These orders came from public players, one in Leipsic and one from Berlin. The only wonder is that more orders are not received from abroad for these harps, and the only explanation can be the cost. Lyon & Healy have, however, sent some ten or a dozen of these harps to Germany and other portions of Europe. Probably as their merits become better known the use of them will increase.

Mr. O. A. Kimball is in the city on his way home from a Pacific Coast and Southern tour. Mr. Kimball is greatly pleased with his success and says the Emerson Piano Company will dispose of no less than 500 pianos to good parties this month. Mr. Kimball also is looking forward to a continuation of present conditions for several years to come. Mr. George M. Woodford, also connected with the Emerson Piano Company, is in town.

Mr. S. Horner, who has been connected with the B. Shoninger Company, as retail salesman, will assume a like position with Steger & Co. the first of the coming month.

There have been several well-known music trade people in Chicago this week, among them being Mr. W. J. Dyer, of St. Paul, Minn.; Mr. H. J. Raymore, of Erie, Pa.; Mr. H. W. Crawford, of Cincinnati, Ohio; Mr. E. W. Furbush, of Boston, Mass.; Mr. C. F. Netow, of Milwaukee, Wis.; Mr. J. W. Kline, of Philadelphia, Pa.; Mr. Oscar

Dreher, of Cleveland, Ohio; Mr. C. F. Dickinson, of Green Bay, Wis., and Mr. C. Risser, of Des Moines, Ia.

The Chicago Tribune began some time ago a popular vote as to a choice for senator to be chosen by the Republican party to represent the State of Illinois. It has now been running for about two weeks, and to-day Mr. E. S. Conway, of the W. W. Kimball Company, heads the list. One cannot tell where this may lead. Mr. Conway is popular with everybody, and although one can scarcely imagine him giving up his present enviable position, yet to become senator from the great State of Illinois is an honor not to be lightly cast aside.

There are some rumors going about, as there always are at such a time of the year, in relation to certain changes which may occur about January 1, 1897. Nothing sufficiently definite, though, so that one is not justified in speaking of them publicly.

Kops Brothers Company was incorporated this week in this city. The capital stock is placed at \$10,000, and the incorporators are De Bryan Kops, Hugh G. Parsons and Bessie I. Drysdale.

Dunbar & Co.

D. F. DUNBAR, a well-known piano man, has organized a piano factory at 432 College avenue, near 140th street. The men engaged with him are skilled piano workmen who will have an interest in the business on the co-operative plan, each man taking a certain share of the stock. Altogether six men are interested.

Kraemer Leaving Mexico.

FELIX KRAEMER, the Kranich & Bach general traveler, in company with E. Heuer, the city of Mexico dealer, has made the trade rounds of Cordoba, Vera Cruz and other Mexican points, has placed agencies in various places, and is now on his way North. Kraemer is as popular a man down in the tropics as he is in these latitudes, and doubtless he would be welcome at the North Pole; but Kraemer says he is not going to a cold country.

In a letter to this office Mr. Kraemer says:

"The trip gave me the long wished for opportunity to become acquainted with old Mexico, to visit towns away from the railroad and see for myself what chances there are for the Kranich & Bach piano. We intend to remain here in Vera Cruz for a few days and then return. My business has been good right along."

Phelps & Lyddon Reorganizing.

THE Secretary of State has received the papers in an application for a corporation certificate for the Phelps & Lyddon Company, of Rochester, N. Y. Capital stock to be \$15,000, and the object of incorporation being to conduct as a corporation the business of manufacturing piano cases. The incorporators are Chas. Goetzmann, Wm. D. Farnham and A. M. MacDowell, all of Rochester, N. Y.

These men have purchased the plant of the failed concern of Phelps & Lyddon, from the Germania Bank, and have organized this new company. As no meeting of the corporation has been as yet reported, it is impossible to give the roster of officers, although it is highly probable that Mr. Farnham will be president; Marcus S. Phelps, of the old concern, will be manager, and Frederick B. Lyddon, will probably become secretary and treasurer.

To Sue the Bank.

THE assignee of A. H. Castle & Co., Minneapolis, Minn., has commenced suit against the First National Bank of Kansas City, and prays to have set aside a trust deed and to have the property represented by it turned into the general fund now in his hand, that he may make a distribution of same to creditors.

This trust deed was given by R. C. Munger, within 90 days prior to the Castle failure, to the First National Bank of Kansas City, and was for \$40,000 on property to secure the bank on \$13,000 of indebtedness.

It is believed that this suit will be successful and that the moneys for the benefit of the creditors will be considerably enhanced in value. Without this the assignee can pay about 40 cents on the dollar.

Poole Piano Company.

THERE can be but one opinion regarding the Poole piano, and that is that it is an instrument of excellent qualities throughout, from the case frame to the completed instrument. Mr. Poole has labored in one direction with vigor and intensity, and that is to make the piano so meritorious that the dealer would recognize in it a valuable adjunct to his stock of attractive and durable goods.

Mr. Poole has furthermore recognized in his career that, after all, genuine merit in goods is a most effective article in its behalf, and that the people interested in pianos would soon discover when an instrument has tone quality and touch quality and such other ingredients as help to constitute an instrument of real musical worth.

Passing through an era of depression in the early stages of its history, the Poole Piano Company has nevertheless succeeded in maintaining its position, in enlarging its trade, and in increasing its prestige; for there are dealers to-day, steady and substantial customers of the Poole Piano Company, whom they have acquired through these years of depression, who could very readily have been tempted to take the representation of other goods, and in fact when other pianos were offered to them on all kinds of terms and on consignments. But somehow or other they preferred to take short time or commercial time, and selected the Poole piano, merely because it was an instrument that could sell on its tone and touch and appearance.

The indications are that the Poole Piano Company will do a very large trade in 1897.

Henry Junge Injured.

HENRY JUNGE, private secretary of Nahum Stetson, of Steinway & Sons, met with an accident Thanksgiving Day that will lay him up for several weeks. Mr. Junge was thrown from his horse at Pompton Plains, N. J., his home, and falling fractured his collarbone. The injury is reported as not being very serious, but the patient is suffering much pain.

Next Meeting December 8.

THE next regular meeting of the American Piano Manufacturers' Association comes on December 8, and will doubtless be held at the Union Square Hotel at 3 P.M., the regular time. Who is going to be president next year is the question now in order. The death of William Steinway will bring about an earlier meeting, which may have taken place while this paper is on the press.

Is Satisfied with His Pease.

THE Pease Piano Company is used to receiving praise for its pianos, but the following testimonial from a man who has had one in daily use for ten years is worthy of reproducing and should be satisfactory to the Pease people.

FRANKFORD, Philadelphia, Pa., November 18, 1896.

Pease Piano Company, New York City:

GENTLEMEN—A few years ago, when we were contemplating the selection of a piano, our attention was directed to the Pease piano, and upon the representation of Messrs. Blasius & Sons (who were your agents at that time) that "the Pease was a high grade instrument," we purchased one at a cost of \$350.

The piano has given perfect satisfaction, and to-day we would not exchange it for any other or sell it for the amount paid.

We feel after ten years of constant use that a manufacturer who makes an honest piano should be indorsed, and it is with pleasure we recommend to those desiring a perfectly reliable piano to purchase the Pease. Very respectfully yours,

No. 4254 Willow street.

WALTER S. BOWKER.

The Woonsocket, R. I., branch of the New England Piano Company sold and rented in 17 days all the pianos in the large stock and have been besieging the Boston warehouses of the company for stock. Already two carloads have been shipped.

WANTED at once, a first-class salesman for floor or outside work. Address "Boston," care MUSICAL COURIER Company, Union square, West, New York.

WANTED—Position as foreman in action department with manufacturer, or will take charge of tuning and repair department with a large retail house. Twenty years' experience; best of references given. Address A. S. B., MUSICAL COURIER.

PROSPERITY

Comes first to the dealer
who handles

WEAVER ORGANS.

Fall in line.

Weaver Organ and Piano Co.,
YORK, PA., U. S. A.

Braumuller Pianos.

ONE FACTORY, ONE GRADE.

The highest development of modern piano making. Every feature of the instrument first class. The most expensive Action and material. Send for latest Catalogue.

BRAUMULLER CO.,

402-410 West 14th Street,
New York.

"The touch of your piano seems so uniform," said Mrs. Softstop.

"Certainty. As the springs are made by automatic machinery, and are of equal strength, the touch of the action must be uniform; something that cannot be acquired by hand work."

"What Action did you say was used in this piano?"

"The Roth & Engelhardt of St. Johnsville, N. Y."

TRADE NOTES OF ALL KINDS.

G. K. Barnes went a-fishing.

It was not his initial trip nor, it is to be hoped, his last. Now, as gossip has it, G. K. has a choice collection of Chicago cuss words of the weiss beer aggregation. None of them are worse than "confound it," nor milder than "dern it," and his good wife believes that he should even purge himself of these harmless little expletives so that he may pass the plate with more dignity. So when G. K. went fishing last time he promised and vowed on his honor as a member of the firm of Smith & Barnes Piano Company that he would forswear his mild swear, and he registered the vow before he of the name of Smith, his partner. On his music trade reputation he vowed to bring home a pebble for every little expletive, and chose a route of meadow fishing shaded with good elms whose branches promised to get G. K. into trouble with his fishing line and to load him with pebbles.

In the course of time he came home with a light heart, light pockets (this refers to pebbles, not silver)—a light basket, say you? No, G. K. is a fisherman. Taking a pebble from his pocket he gravely handed it to his wife, saying:

"This is 'gad.'" Taking two from his other pocket, he exclaimed:

"These are 'confound it.'"

Mrs. G. K. was pleased, but she remarked:

"How about your favorite 'Dern it'?"

"Oh!" replied G. K., "those are coming up the road drawn by a double team."

Barnes swears this is a libel, and that the story was on "Charlie" Becht, who came home, and, taking one pebble from his pocket, said:

"Barnes, this is all."

"Impossible, Charlie, to believe. How came you to be so good that you only bring one pebble home?"

"Well, Barnes, that was the only pebble on the beach."

Becht declares the story is true, except as to pebbles and the cause of their being picked up. He alleges that the first batch was an order for one piano, the second batch for two, and when Barnes expressed surprise he told Barnes that the rest of the orders for Smith & Barnes pianos were en route by wagon.

[Letters received at this office would suggest that Charlie Becht's version is the correct one. That Smith & Barnes piano is a great trade winner.—Eds. THE MUSICAL COURIER.]

That fine buncombe story of how W. A. White sold a piano to a Celtic lady in opposition to another Fifth avenue wareroom came up last week. White was at that time in the Emerson warerooms in New York, and one day was waiting on an Irish woman. She had been shopping and try as White would he could not close a sale with her, although she was apparently impressed with a large Emerson piano.

"No, young mon, yees can't sell me a pianner to-day. I've seen others I loikes better."

White, in desperation, asked to be allowed to play a little more music for her. She consented to listen. First he played Killarney, then Kathleen Mavourneen and last the Fisher's Hornpipe. As the last tune was being played her head commenced to wag, then her feet to dance, and as White finished with a tempi startling for its rapidity she jumped up and yells:

"That was foine, young man."

But White could not close with her, so he put up this tale:

"Madame, this is the only piano on which you can play fast music. Go up and see that piano you like and test the truth of my remarks. Ask them to play the piece of music I have just played [White did not mean this jokingly] and they will tell you that they could play it if they had the music. Madam, they don't dare keep the music there, as they know they can't play fast on their piano. Promise me you will come back and let me know what you do."

The sincerity of White "caught" the old lady and she promised to come back and report. Two hours had gone by and still she had not returned. White was on the point of giving her up when in she flounced, exclaiming:

"Those are dirty devils up beyont. They'se told me that they had no music, and I told them that I would wait. I sot down, and presently they brung it, and the dirty spalpeen could not play it at all at all."

White knew his people, and rightly guessed that there was no one in that store who could beat him on the Fisher's Hornpipe. He sold the piano at a good price. Furthermore, the old lady received an instrument that will last her all her days. It is wonderful how those Emerson pianos stand use. Thorough construction does it.

Kirkman & Son, the oldest firm of piano manufacturers in England, and, next to J. B. Streicher und Sohne, of Vienna, the oldest in the world, have just given up business, sold the plant and become merged in Collard & Collard, who date from 1767. The first Kirkman appeared in England in 1780, and in 1789 married the widow of

Tabel, who had established his harpsichord works 23 years before. The Broadwoods go back to 1735 and the Brards, the oldest French manufacturers, to 1772.—The Sun.

The United States is but a baby compared to European countries; yet all of the important improvements in the piano have been brought about in this country. Probably the great advances made in tone production years ago by the Steinways, the Sohmers, the Chickering, the Stecks and others were due largely to a demand for a fuller and a more penetrating tone. The people on this hemisphere want things big and grand, and the tone of the French or the English pianos is not in the least satisfying to our ears. As regards numbers of pianos produced, that is relative to age. The Broadwoods, producing since 1733, should have produced more pianos than J. & C. Fischer, who have been in business since 1842; but as in ratio to years J. & C. Fischer are ahead of the Broadwoods, as well as any other piano factory in the United States, and will be until they are beaten by some other house, should that time ever come.

The United States houses in all mercantile as well as all artistic lines are restless and are continually reaching out for more business. Take our young houses, for example, such as Strich & Zeidler, Braumuller, Conover, Story & Clark, Starr, Weser, Gordon, Kurtzmann, Poole, Chase Brothers, Wegman, Behr, Lindeman, Krakauer, Burdett, Bauer, Bent, Sterling, Love, Blasius and Needham, and watch what they are doing. There is progress, and as they grow older the progress will be more rapid. All this time these and all other United States houses are continually at the artistic quality of their instruments, and from this discontent with existing things come the elements of improved tone production. From the commercial side we are in advance of Europe also. We believe in machinery, eagerly take to things new and novel, and although we are prone to occasional mistakes the commercial construction of the piano is improved. We are never content with the present.

The youngsters as regards years must not make us forget what has been done by the old-time houses who blazed their way and who stand as pioneers to-day, and as veterans are respected. Such houses, represented by Kranich & Bach, Hazelton, Chickering, Pease and Emerson, did a great deal for the piano trade of this country, and they are looked up to and respected to-day. It is to be doubted if there is one person in every 100 of the inhabitants of the United States but knows these houses or at least know the names of them.

And the supply houses are deserving of great honor. Such houses as we have in the United States are the peers of any on the globe, and in many instances surpass those of Europe—nay, more, many of them supply goods to English, French and German piano makers. The roll of supply houses is large, but here are a few of the representative ones. Think for a moment of the men at the head of each. There is Dolge, he of big enterprises, a pioneer in the manufacture of felts, and more besides could be told of Dolge. The mention of Karl Fink's achievements could come in here, but we spare his modesty; William Schlemmer, head of the piano department supplies of Hammacher, Schlemmer & Co., no one ever said a word against him as a business man or as a gentleman; in "the commodore," commonly called Otto, he of the Wessell tribe of Wessell, Nickel & Gross. Otto is always happy, so are his friends when they meet him, and why not? Otto is a good fellow and time has proven his business ability; Peter Strauch, head of Strauch Brothers, has done a great work in his part of the general reorganization scheme of the Wheelock-Weber interests, accomplishing with others a task of stupendous proportions. It was not necessary for him to prove to the trade his ability as a man of affairs, but it must be particularly gratifying to Mr. Strauch to receive the applause of his confrères, and Peter Strauch shines in finance as well as in the conduct of his great business. Mention of his two talented sons should not be forgotten. There is Cheney, of Constock, Cheney & Co. Did one ever see him worried or cast down in the slightest degree? It is his indomitable energy that has made the concern and caused it to be respected as a power in the action and key trade.

So one could go on about Mr. Tonk, of Schwander action fame, and Geo. Bothner, Sr. and Jr., two of the most industrious men in the supply trade, the result of this activ-

ity being clearly seen in the fine business they enjoy; then there is A. P. Roth, of Roth & Engelhard, another successful and hard worker, and Abenschein, he of the youthful face and good commercial brain, of the Staib concern; not to forget friend Severns, of Cambridgeport. All the supply men have broad gauge, commercial brains, and their energy, ingeniousness and their thorough harmonious working with piano manufacturers are in a large measure responsible for the present grade of the American piano.

The season for the sale of small goods draws near, and the house that is not provided with the Autoharp is not in the swim. Perhaps no manufacturer of any one of the class of small goods spends more money in advertising and distributes it more widely than do Alfred Dolge & Son, general selling agents of the Zimmerman Autoharp. The instrument appeals to the masses, and in this appeal the house of Dolge helps every man who sells small goods. The popularity of this instrument springs from two causes—first, the simplicity of the instrument, the ease whereby one can learn it, and, second, the splendid efforts made to bring it into the homes.

The traveling men are all busy. It's do something this, next and the third week, or nothing. No one has a harder time than the traveling man when business is bad, especially if he is under the control of a man who is constantly harassing him for orders. When a man is selected as a traveler he is supposed to know his business, and if he does not the man who selected him was either mistaken in him or else did not know his business. There is no use in badgering a traveling man. If he is not fulfilling your expectations, and you know the fault lies with him, get rid of him; there is harm resulting to both parties in keeping him when you arrive at a satisfactory knowledge of the man's incapacity.

Among the new faces on the road—or rather among the old faces on the road—is Geo. J. Dowling. This young man won part of his spurs at the World's Columbian Exposition through being an attentive listener and a small talker. Then there was "George's" frank and honest nature, which everyone liked, and now the developed traveling faculty which is to be admired. Out now for the Everett and the Harvard piano, Dowling will make a new record for himself. And he has A. M. Wright to back him up. Great backing!

Wait and see what A. M. Wright will do in New York retail trade with the Everett and the Harvard.

One of the crying needs of New York warerooms is outside men. There is trade going over to Brooklyn that should not go there, and to Jersey City and to Hoboken and to Long Island City and to Newark, to Rutherford, to Passaic and to Paterson. When Brooklyn men can sell hundred of pianos to New York alone it is time that New Yorkers realized the necessity of outside work. By outside work is meant a thorough following up of all the "prospects" which come into the possession of the house. If a prospect book is correctly kept one can never ask where is the trade. Those who buy pianos to-day go around. There are but few of those who go into the wareroom of one dealer and purchase there. That being the case a "prospect" book well kept becomes a working index to the trade. What is the use of advertising for trade and then letting it get away from you? You know where it is when you have stirred it up by your telling "ads.", and if you let it get away from you by poor "prospect" work some one is not a thorough business man. Because you do not work what is known to exist how do you ever expect to get that which does not exist? The sharper the work on "prospects" the more sales you make, and you are in business to sell pianos.

The memorandum books that salesmen keep of their year's business are creditable affairs, and the proper keeping of them shows an interest in their employers' welfare. How many salesmen, though, keep their books correctly? This is the season of the year when salesmen say: "Old man, I am having a good year. If I sell so and so I will have beaten my last year's sales by 10, 15 or 20 per cent." A very few salesmen do the thing properly, and when they

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYMEILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYMEILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY ST., CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.



STYLE B. STORY & CLARK PIANO, CHICAGO.

go gunning for salary they are disappointed when informed that their business does not warrant it. Unkind things are immediately uttered about the parsimony of the employer—unkind because the salesman does not realize how the "old man" figures. The head of the house must figure correctly or there becomes a lapsus in salaries, besides the annoyance of the company of the sheriff. Salesmen, it is not how many pianos you sell nor the aggregate retail value of your sales, but the average price gotten for a piano, its selling price, besides the correctness of your judgment in giving terms so that instalments can be collected promptly. Sit down and go over the year's business, find out where you made a mistake in giving credit, where you sold piano for \$475 to a man who should only own a \$800 instrument.

You did this man injury by selling him a piano he could not pay for and you hurt the capital of your house by getting this bad account. Mistakes of judgment these, though if studied they show in improved work next year. Look at the instalment payment book in the hands of the cashier. Don't be unfriendly with this functionary; remember he is a student of finance and you know nothing about it. Don't get angry when he closes one of your accounts by pulling a piano. Remember a bad account is better in the profit and loss account than open on the books. It is not how much your sales aggregated, but how much money your house has netted from your business. This net results counts.

Current Chat and Changes.

N. C. Dexter, Wellsville, N. Y., is reported assigned.

Mooreman & Garrett, Winterset, Ia., have given a chattel mortgage for \$394.

An execution for \$100 has been granted against J. F. Halbisich, Louisville, Ky.

C. L. Higgins, Augusta, Me., has filed a voluntary petition in insolvency.

A real estate mortgage for \$500 has been recorded against Benj. A. Bloomer, Manchester, N. H.

David B. Marsh, Winchendon, Mass., is to open ware-rooms.

Henry Spies, president of the Spies Piano Manufacturing Company, will commence the new year by visiting the trade. He may go as far West as he can go on land, and

the "boys" in the office promise to look out for their part of the work.

Arnold Brothers, Quincy, Ill., have met all obligations and have resumed business.

Comstock, Cheney & Co., Ivoryton, Conn., report a further increase of 40 men. They are running overtime, too.

F. L. Leavitt has purchased the business of W. K. Day in Concord, N. H.

A. M. Goodnough, Santa Barbara, Cal., has closed his business there and removed to Redding, Cal.

Fire damaged the stock of A. U. Richbourg, Columbia, S. C., to the extent of \$1,200.

Two attachments for \$150 and \$299 respectively are recorded against Broder & Schlam, San Francisco, Cal.

B. F. Given, Bangor, Me., has sold out to A. F. Marsh.

A chattel mortgage for \$150 is reported filed against A. D. Freeman, Marquette, Ia.

The Martin Piano Company, Lockport, N. Y., has moved to 25 Main street.

Daniel Goodman is to open ware-rooms in Grafton, Tex.

Menominee, Mich., is to be the home of the new ware-rooms of J. B. Emmet.

The Eagle Music Company is a new house in Denver, Col.

Vinton, Ia., has a new music house. Samuel Cook is proprietor.

A. Geneslie, formerly with Robert L. Loud, Buffalo, N. Y., is now with Chas. H. Utley.

Louis Anderson is now the sole owner of the former business of C. A. Hoffman, Clinton, Ia., by purchase of the interest of Jos. Sheppard, Mr. Anderson already own-

ing the Hoffman interest. The name of the concern will be changed to Anderson & Co., a firm, and the business will be vigorously pushed.

O. H. Gates, Gardner, Mass., has sold out to William C. Brooks, who continues the business.

R. D. Stocking, Freeport, Mich., has assigned to Henry W. Booth. No statement is at hand regarding assets and liabilities. There are no preferences, it is reported.

Wheeler Brothers, Athol, Mass., have opened ware-rooms on Elm street.

The engagement of Miss Kathryn E. Spies, of No. 204 West End avenue, to Edward A. Scott is announced. Miss Spies is the only daughter of Henry Spies, president of the Spies Piano Company.

A natural gas explosion in the music store of J. A. Braboy, at Kokomo, Ind., damaged the building and contents \$1,000. Kellar's furniture store was damaged \$500. Hunting for a gas leak with a match caused the explosion.

The St. Louis Musical Club has applied for incorporation. Eva P. Moore is president; Fred Huse, secretary; Clara Taussig, treasurer.

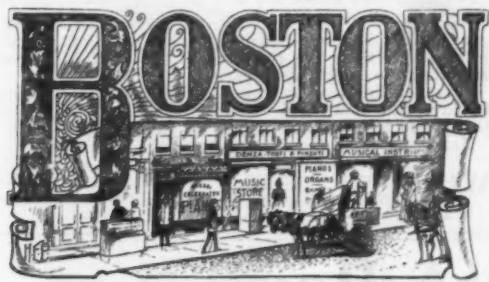
H. A. Fisher has succeeded Fisher & Ogden in Oneonta, N. Y.

D. S. Johnston, dealer in pianos, organs and sheet music, Tacoma, Wash., has released a real estate mortgage for \$2,100.

Adams & Rilling, dealers in pianos and organs, Marshall, Mo., are reported to have satisfied a real estate mortgage for \$7,500.

R. D. Stocking, dealer in pianos and organs at Lowell, Mass., made an assignment a few days ago to H. H. Booth, as trustee. Liabilities are about \$2,000; assets not known.

The Taylor Music House, Springfield, Mass., always progressive, have added a novelty in an illuminated lyre. It is about four feet high by two and one-half wide, and is composed of about forty electric lights, the outline of the lyre being formed by sixteen candle power white lights, and the strings by about twenty-three candle power red lights.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, November 22, 1896.

FOR a holiday week business seems to be keeping up to the mark unusually well. The majority of the manufacturers are finding that the improvement in business has arrived, and as this improvement has not come with a great rush, but been of steady growth, it promises well.

Quite a number of people, however, express it as their opinion that it will be next fall, nearly a year from now, before things are really back to the old times. Some famous year or other when pianos could not be turned out fast enough to supply the demand still lingers in the memory. But then a piano manufacturer is never really satisfied. If there is no business and orders do not come in, he is discontented; if the factory is running full time and about a hundred pianos behind in orders, then he is still not satisfied, for he wants to reap all those orders and have just as many more waiting to be filled.

Another firm has been added this week to Piano Row on Boylston street. The warerooms formerly occupied by Mr. Chandler W. Smith have been taken by the Boylston Piano Company, Mr. Franklin A. Shaw manager. They expect to have a fine wareroom as soon as they are settled. All the lines of pianos have not as yet been decided upon, in fact they are only just now moving in.

Mr. Shaw is well known in the trade, both in New York and Boston, and has been connected with musical affairs for a number of years.

Mr. Willard A. Vose was entirely too busy to talk this morning. Orders have come in so fast and thick that there has been no time for conversation excepting upon necessary business.

That black cat has indeed proved a veritable mascot!

Mr. C. H. W. Foster and Mr. George G. Endicott, of Chickering & Sons, were out of town for a few days on a business trip, including New York city.

They report that orders are coming in even more freely than was anticipated and there is every prospect of a fine holiday trade.

The Emerson Piano Company is rushing work at the factory to fill orders that have come pouring in. Even now the company has enough to keep it going full time until January 1, to say nothing of the new business that will be sent in between now and then.

The members of the Emerson Piano Company who are

traveling have made several new and valuable agencies during their trips.

A new agency that has just been made by the Merrill Piano Company is in Providence, R. I., where Mr. H. Gregory, who for many years has had the oldest and largest book store in that city, has added a piano department to his business and taken the Merrill.

Mr. Robert Paterson will have charge of the piano and it will be pushed in a lively manner.

Mr. Gregory has just moved from Westminster street to a handsome large store on Union street. This is one of the finest stores in Providence.

The members of the Merrill Piano Company have a theory that the instrument itself and not the case should be the object of the greatest consideration as regards improvements, and they have expended much thought, time and work upon putting this theory into practice. As a consequence, they find a great demand for their pianos.

It must not be supposed that the cases are neglected either, for they have some beauties. Many of the panels are most artistic in design and execution, as has been often mentioned in this column.

Last September the McPhail Piano Company sold a sample order of instruments to Foster & Waldo, of Minneapolis, and several other cities in the Northwest. This week the McPhail Company received an order from this firm for four carloads of pianos, which have been shipped.

Foster & Waldo are pushing the McPhail piano in the Northwest most vigorously.

The McPhail people are not saying much, but they are selling a lot of pianos just the same.

Mr. C. C. Briggs, Jr., who is traveling in the West, will probably reach Chicago about Monday morning.

Mr. W. H. Poole leaves town on Monday next for a month's trip West, South and East.

The arrangements for the dinner of the Boston Music Trade Association have not been completed in time to be incorporated in this letter, but the date—probably about the middle of the month—and the place where the dinner will be served will be found in another column of this paper.

The Norris & Hyde Piano Company receives many letters of praise for its transposing keyboard, so many that it would make a book to print them all. The one reproduced

this week comes from a clergyman in Providence who is also chairman of the committee on music in the public schools of that city.

Messrs. Norris & Hyde, Boston, Mass.:

GENTLEMEN—My son, Mr. E. M. Bixby, of the Bixby Silver Company, Providence, has had in use in my house for about one year one of your transposing pianos. Having been myself a teacher of music I have been very much interested in this new attachment. By a simple movement of a lever the key can be transposed so as to adapt the accompaniment of a song to any voice, high or low. This adds great value to the instrument. In all other respects it impresses me as fully equal to the best instruments of the best makes. It has stood the test of time and use and has never been out of order. It is to my mind an ideal piano, and I think as it becomes known it must have a large sale. Sincerely yours, M. H. BIXBY.

Mr. Edward P. Mason pays a high compliment to Mr. Chandler W. Smith for the manner in which the retail department is being run. He says that the business in that department is remarkably good, that everything is done in the most perfect businesslike manner, the system upon which it is conducted being admirably arranged, and that altogether the new firm can only be spoken of with the highest praise.

Mr. Henry L. Mason will visit Chicago and St. Louis early in December. He goes to St. Louis to attend the annual meeting of the O. A. Field Piano Company.

At half-past 8 o'clock this morning Mr. Thomas F. Scanlan was found busy at work in fine spirits and health. Mr. Scanlan works early and late, is always ready for a good joke or a hearty laugh, never seems to weary of well doing in the piano business, and gets to his office—well, about the earliest of one of his employes.

O. J. Faxon & Co., piano hardware, plates, and bicycles, have been petitioned into insolvency.

The Philadelphia Credit Men's Association has been permanently organized. Some of the piano houses are subscribers and put much faith in the association's reports. Such an organization as a local matter would be a good thing in New York.

The Colorado Music Company has been incorporated in Arapahoe, Col., with a capital of \$3,000. Incorporators, G. D. Kincaid, C. B. Wells and G. F. Inman.

The Merrill Piano Company, of Boston, Mass., has opened warerooms in the building No. 220 Main street, in Fitchburg, Mass. Mr. Mitchell, from the Boston house, is in charge.

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ORGANS.

The Most Modern and Salable Reed Organs now on the market.

Harlem Humming.

THE factories in the Harlem district present quite a different appearance to-day than they did a month ago, and although some of them are not very busy many are. Here are a few instances:

Newby & Evans have noticed an increase in their orders and are mildly elated.

Decker & Son are quite busy.

The Lindeman & Sons Piano Company factory is running full time with full force.

Strich & Zeidler worked a whole day on Thanksgiving and a half day last Sunday, besides working an hour over-time daily.

The Staib Action Company is working an hour over-time daily.

The Spies Piano Company is working until 9 o'clock every evening; they worked all day Thanksgiving and will work a half day every Sunday this month. An incident showing how the men in factories feel toward over-time is apropos here. When Augustus Baus asked his men what they should do about Thanksgiving, saying

"You must work a half day and you can work all day if you want to," his men replied: "We will work all day as we have had enough half holidays the last three years. Behning & Sons are running full time with full force and orders are behind already."

Krakauer Brothers are running until 7.30 p. m., all day Sundays, and Maurice Krakauer says some styles cannot be supplied before January 1.

Harlem hopes happiness has Hannaed.

WANTED—Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. R. care of THE MUSICAL COURIER.

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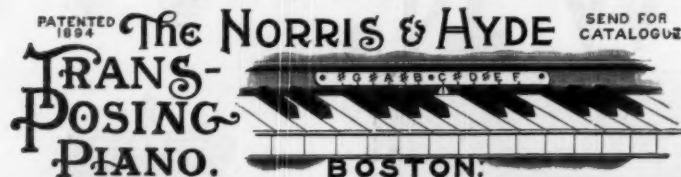
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Page 56

$\frac{1}{2}$	$\frac{3}{4}$	$1\frac{1}{1}$ size
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Your Nr.	Actual Cat.-Nr.	Old Nr.			1/2	3/4	1/1 size
300	170		Pernambuco, Ebony Frog, German Silver lined, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	Dozen M.	18.00	18.75	19.50
301	171		Pernambuco, Ebony Frog, German Silver lined, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	20.00	20.75	21.50
304	181		Pernambuco, Ebony Frog, German Silver lined, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	22.50	23.25	24.00
664			Pernambuco, Ebony Frog, German Silver lined, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	36.00	36.75	37.50
305			Pernambuco, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	22.50	23.25	24.00
306			Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	23.50	24.25	25.00
309			Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	25.50	26.25	27.00
561			Pernambuco, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	34.50	35.25	36.00
681			Pernambuco, Octagon Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw, with 2 German Silver Rings, in Boxes,	"	34.50	35.25	36.00
665			Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	37.50	38.25	39.00
311	669		Pernambuco, Ebony Frog, German Silver lined, trimmed Goldfish Slide and Goldfish Eye triple, Ebony Screw with 2 German Silver Rings, in Boxes,	"	21.00	22.50	24.00
315	422		Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	27.00	28.50	30.00
316	422a		Pernambuco, Octagon Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	30.00	31.50	33.00
330	422 1/2		Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Goldfish Eye triple, Ebony Screw with 2 German Silver Rings, Green Silk Wrapping, in Boxes,	"	33.00	34.50	36.00
666			Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Eye with German Silver Ring, Ebony Screw with 2 German Silver Rings, in Boxes,	"	37.00	38.50	40.00
330	664		Pernambuco, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Dye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	33.00	34.50	36.00
331	664 1/2		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	51.00	52.50	54.00
619			Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide and Eye, with German Silver Ring, Ebony Screw with 2 German Silver Rings, Gold Wrapping, in Boxes,	"	42.00	43.50	45.00
620			Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	51.00	52.50	54.00
673			Pernambuco, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	51.00	52.50	54.00
674			Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, Goldfish Slide and Eye, Ebony Screw with 2 German Silver Rings, Gold Wrapping, in Boxes,	"	54.00	55.50	57.00
Page 59.							
609 1/2			Pernambuco Tubbs model, Ebony Frog, German Silver lined, long Pearl Slide, Goldfish Eye, Full German Silver Screw, in Boxes,	"	132.00	138.00	144.00
412	701		Pernambuco Tubbs model, Ebony Frog, German Silver lined, mounted, long Pearl Slide, Goldfish Eye, Full German Silver Screw, in Boxes,	"	69.00	73.50	78.00
385	568		Pernambuco Paganini model, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	63.00	67.50	72.00
379	641		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	63.00	67.50	72.00
382	571		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, Gold and Silver Wrapping, Wilhelmj model, in Boxes,	"	63.00	67.50	72.00
356 1/4	537		Pernambuco, Octagon, Ebony Frog, German Silver lined, half round, mounted, Goldfish Slide, Goldfish Eye, in German Silver Ring, Ebony Screw with 2 German Silver Rings, in Boxes,	"	43.50	45.00	46.50
368	611		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	58.50	62.50	66.75
392			Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, Gold Wrapping, in Boxes,	"	72.00	76.50	81.00
376	638		Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	64.00	68.00	72.00
596			Pernambuco, Tubbs model, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, full German Silver Screw, in Boxes,	"	64.00	68.00	72.00
Page 62.							
657			Pernambuco, Tortoise Shell Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish, German Silver and Ivory Double Eye, Ebony Screw with 2 German Silver Rings and Diamond Dot, in Boxes,	"	96.00	102.00	108.00
658			Pernambuco, Tortoise Shell Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish, German Silver and Ivory Double Eye, Ebony Screw with 2 German Silver Rings, Gold and Blue Silk Wrapping, in Boxes,	"	96.00	102.00	108.00
426	655		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish and Pearl Double Eye in German Silver Ring, Ivory Screw, in Boxes,	"	96.00	102.00	108.00
708			Pernambuco, Natural Color, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Full German Silver Screw, Gold Wrapping, in Boxes,	"	96.00	102.00	108.00
646			Pernambuco, Octagon, Dodd model, Ebony Frog, German Silver lined, mounted, Goldfish Slide, Pearl Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	96.00	102.00	108.00
457	640 1/2		Pernambuco, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	96.00	102.00	108.00
647			Pernambuco, Voltrin model, Ebony Frog, German Silver lined, mounted, Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	99.00	108.00	117.00
771	717		Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish and Pearl Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	95.00	71.00	77.00
641			Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Engraved Pearl Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	96.00	102.00	108.00
642			Pernambuco, Octagon, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Cambered Pearl and Goldfish Eye in German Silver Ring, Ebony Screw with 2 German Silver Rings, in Boxes,	"	105.00	111.00	117.00
430	569		Pernambuco, Ole Bull model, Ebony Frog, German Silver lined, mounted, trimmed Goldfish Slide, Goldfish Eye, Ebony Screw with 2 German Silver Rings, in Boxes,	"	108.00	114.00	120.00
On application Leather (with or without gold), Velvet or any other kind of Wrapping can be supplied.							
Each Bow may be branded ad libitum on your own risk, etc., etc.							

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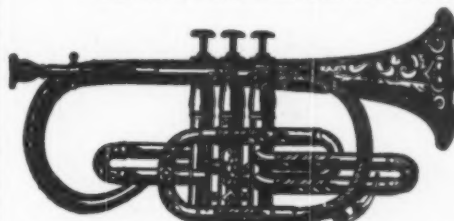
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